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Office of the Controllers of Public Schools,
First School District of Pennsylvania.

PHILADELPHIA, June 19, 1858.

At a meeting of the Controllers of Public Schools, First District of Pennsylvania, held at the Controllers' Chamber on Tuesday, May 11, 1858, the following Resolution was adopted:

Resolved, That SANDERS' READERS be introduced, to be used in the Public Schools of this District.

From the Minutes,

ROBERT J. HEMPHILL,
Secretary.

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PREFACE.

THE present volume, though carefully fitted, like each of its predecessors, to the place which it holds in the Series, forms, also, in itself, like each of them, a complete progressive Reader. It is not, therefore, merely a set of promiscuous extracts: claiming no other than the merit of exhibiting diversity of style and elegance of sentiment.

All the matter, on the contrary, whether original or selected, has been adapted and arranged with the closest regard to the *experienced wants of learners*. To meet the disposition of youth, ever "studious of change," it offers, both in style and subject, the most ample variety; to plant the precious seeds of virtue, to cherish and protect them in their growth, it carefully supplies the means of moral culture; while, further to enrich the mind with useful knowledge, make it familiar with noble sentiments and elegant diction, it brings the pupil in communion with many of those master spirits that have, by their works, most adorned and elevated English Literature.

THE FIRST PART of the work, embracing some thirty-five pages, is devoted to the statement and illustration of principles and precepts for Rhetorical Reading. The instructions in this part will be found, it is hoped, comprehensive without being prolix, and, withal so simple and so direct as to admit of the most ready and accurate application. In this part, the diligent student will find every necessary aid in his endeavors to attain a graceful and effective delivery; while the teacher, anxious to secure to his pupils the benefit of ample and judicious practice, will have no reason to complain of the paucity of examples.

THE SECOND PART, occupying the remainder of the volume, comprises more than two hundred Exercises in reading. Here each Lesson is preceded by a list of words taken from it, and duly defined; the Proper Names are explained in brief, but often comprehensive Notes; frequent References are made to the instructions in the First Part; and the whole is concluded with a series of questions designed to awaken interest, prolong attention, and so make the deeper impression. These notes, references, definitions, and questions, all have a common aim,—that of securing a better reading of each piece, by securing to the learner a better understanding of its meaning. They direct attention to the precise import of given words in given places, fix firmly in the mind noted events, persons, and localities, and foster the habit of tracing minutely the several shades and relations of thought in a connected discourse.

Such, in general terms, is the NEW FOURTH READER. It is commended to all who regard good Reading, as a valuable accomplishment;—to all who, in teaching this subject, have respect to the laws of mental growth;—to all who, in school, would duly combine the entertaining with the instructive;—and, especially, to those who sympathize with the sentiment of the poet:—

> **How empty learning, and how vain is art,**
> **But as it mends the life, and guides the heart.**

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SCHOOL READER.

FOURTH BOOK.

PART FIRST.

ELOCUTION.

ELOCUTION is the art of delivering written or extemporaneous composition with force, propriety, and ease.

It deals, therefore, with words, not only as individuals, but as members of a sentence, and parts of a connected discourse: including every thing necessary to the just expression of the sense. Accordingly, it demands, in a *special* manner, attention to the following particulars; viz., ARTICULATION, ACCENT, EMPHASIS, INFLECTION, MODULATION, and PAUSES.

SECTION I.

ARTICULATION.

ARTICULATION is the art of uttering distinctly and justly the letters and syllables constituting a word.

It deals, therefore, with the elements of words, just as elocution deals with the elements of sentences: the one securing the true enunciation of each letter, or combination of letters, the other giving to each word, or combination of words, such a delivery as best expresses the meaning of the

QUESTIONS.—What is Elocution? To what subjects does it require particular attention? What is Articulation?

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author. It is the basis of all good reading, and should be carefully practiced by the learner. The following Directions and Examples are given as guides:

I.—Produce, according to the following Table, all the Elementary Sounds of the Language:

ELEMENTARY SOUNDS OF THE LETTERS.

VOWEL SOUNDS.		
TONICS.		
Element		*Power.*
1.—[1]A*	as in	*A*pe.
2.—[2]A†	"	*A*rm.
3.—[3]A	"	*A*ll.
4.—[4]A	"	*A*t.
5.—[1]E	"	*E*ve.
6.—[2]E	"	*E*nd.
7.—[1]I	"	*I*ce.
8.—[2]I	"	*I*t.
9.—[1]O	"	*O*ld.
10.—[2]O	"	*D*o.
11.—[3]O	"	*O*x.
12.—[1]U	"	*T*une.
13.—[2]U	"	*U*p.
14.—[3]U	"	P*u*ll.
15.—OI	"	*O*il.
16.—OU	"	*O*ut.

CONSONANT SOUNDS.		
SUB-TONICS.		
17.—B	as in	*B*at.
18.—D	"	*D*un.
19.—G	"	*G*un.
SUB-TONICS.		
Element.		*Power.*
20.—J	as in	*J*et.
21.—L	"	*L*et.
22.—M	"	*M*an.
23.—N	"	*N*ot.
24.—R	"	*R*un.
25.—V	"	*V*ent.
26.—W	"	*W*ent.
27.—Y	"	*Y*es.
28.—[1]Z	"	*Z*eal.
29.—[2]Z	"	A*z*ure.
30.—NG	"	Si*ng*.
31.—TH	"	*Th*y.
A-TONICS.		
32.—F	as in	*F*it.
33.—H	"	*H*at.
34.—K	"	*K*id.
35.—P	"	*P*it.
36.—S	"	*S*in.
37.—T	"	*T*op.
38.—CH	"	*Ch*at.
39.—SH	"	*Sh*un.
40.—TH	"	*Th*in.
41.—WH	"	*Wh*en.

* The sound of long *a*, after *r* in the same syllable, as in the word *care*, is essentially the same as that in the word *ape;* or, rather, it *begins* with the latter, and *ends* with the faint sound of *e;* without, however, making two distinct syllables; thus, *ca er.*

† The sound of *a* in *far* is radically the same as that which it has in *fast, ask, pass, pant,* &c.; the difference being that, in the latter, the *a* sound is less prolonged.

QUESTIONS.—How many Elementary Sounds are there? How many vowel sounds? What are they? Utter the consonant sounds.

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SUBSTITUTES FOR THE VOWEL ELEMENTS.

1st. For *Long* [1]A, we have *ai*, as in *sail*; *au* in *gauge*; *ay* in *lay*; *ea* in *great*; *ei* in *deign*; *ey* in *they*.
2d. For *Flat* [2]A, *au* in *daunt*; *ua* in *guard*; *ea* in *heart*.
3d. For *Broad* [3]A, *au* in *pause*; *aw* in *law*; *eo* in *George*; *oa* in *groat*; *o* in *horn*; *ou* in *sought*.
4th. For *Short* [4]A, *ai* in *plaid*; *ua* in *guaranty*.
5th. For *Long* [1]E, *ea* in *weak*; *ei* in *seize*; *ie* in *brief*; *eo* in *people*; *i* in *pique*; *ey* in *key*.
6th. For *Short* [2]E, *a* in *any*; *ai* in *said*; *ay* in *says*; *ea* in *dead*; *ei* in *heifer*; *eo* in *leopard*; *ie* in *friend*; *ue* in *guess*; *u* in *bury*.
7th. For *Long* [1]I, *ai* in *aisle*; *ei* in *sleight*; *ey* in *eye*; *ie* in *die*; *oi* in *choir*; *ui* in *guide*; *uy* in *buy*; *y* in *try*.
8th. For *Short* [2]I, *e* in *English*; *ee* in *been*; *ie* in *sieve*; *o* in *women*; *u* in *busy*; *ui* in *build*; *y* in *symbol*.
9th. For *Long* [1]O, *au* in *hautboy*; *eau* in *beau*; *eo* in *yeoman*; *ew* in *sew*; *oa* in *boat*; *oe* in *hoe*; *ou* in *soul*; *ow* in *flow*.
10th. For *Long Slender* [2]O, *oe* in *shoe*; *ou* in *soup*.
11th. For *Short* [3]O, *a* in *was*; *ou* in *hough*; *ow* in *knowledge*
12th. For *Long* [1]U, *eau* in *beauty*; *eu* in *feud*; *ew* in *dew*; *ou* in *your*; *ue* in *cue*; *ui* in *fruit*.
13th. For *Short* [2]U, *e* in *her*; *i* in *sir*; *oe* in *does*; *o* in *love*.
14th. For *Short Slender* [3]U, *o* in *wolf*; *ou* in *would*.
15th. For OI, *oy* in *joy*.
16th. For OU, *ow* in *now*.

SUBSTITUTES FOR THE CONSONANT ELEMENTS.

For F, we have *gh*, as in *laugh*; *ph* in *sphere*.
For J, *g* in *gem*, *gin*, *gyre*.
For K, *c* in *can*; *ch* in *chord*; *gh* in *hough*; *q* in *quit*.
For S, *c* in *cent*, *cion*, *cygnet*.
For T, *d* in *faced*; *phth* in *phthisic*.
For V, *f* in *of*; *ph* in *Stephen*.
For Y, *i* in *onion*, *valiant*.
For [1]Z, *c* in *suffice*; *s* in *is*; *x* in *Xerxes*.
For [2]Z, *s* in *treasure*; *z* in *azure*.

QUESTIONS.—How many substitutes has long A? How many has flat A, and what are they? How many has broad A, &c.? How many substitutes has each of the consonants, and what are they?

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For NG, *n* in *languid, linguist.*
For SH, *ci* in *social; ch* in *chaise; si* in *pension; s* in *sure; ss* in *issue; ti* in *notion.*
For CH, *ti* in *fustian, mixtion.*
B, D, G, H, L, M, N, P, and R, have no substitutes.

II.—Avoid the suppression of a syllable; as,

cab'n	for	cab-*i*n.	mem'ry	for	mem-*o*-ry.
cap'n	"	cap-*tai*n.	jub-lee	"	ju-b*i*-lee.
barr'l	"	bar-*re*l.	trav'ler	"	trav-*e*l-er.
ev'ry	"	ev-*e*-ry.	fam'ly	"	fam-*i*-ly.
hist'ry	"	his-*to*-ry.	vent'late	"	ven-*ti*-late.
reg'lar	"	reg-*u*-lar.	des'late	"	des-*o*-late.
sev'ral	"	sev-*er*-al.	prob'ble	"	prob-*a*-ble.
rhet'ric	"	rhet-*o*-ric.	par-tic'lar	"	par-tic-*u*-lar.

III.—Avoid the omission of any sound properly belonging to a word; as,

read-in	for	read-in*g*.	pr'-tect	for	pro-tect.
swif-ly	"	swif*t*-ly.	b'-low	"	be-low.
com-mans	"	com-man*ds*.	p'r-vade	"	per-vade.
wam-er	"	wa*r*m-er.	srink-in	"	s*h*rink-ing.
um-ble	"	*h*um-ble.	th'if-ty	"	th*r*if-ty.
ap-py	"	*h*ap-py.	as-ter-is	"	as-ter-is*k*.
con-sis	"	con-sis*ts*.	gov-er-ment	"	gov-er*n*-ment.
fa-t'l	"	fa-tal.	Feb-u-a-ry	"	Feb-*r*u-a-ry.

IV.—Avoid the substitution of one sound for another; as,

*u*f-ford	for	*a*f-ford.	mod-*i*st	for	mod-*e*st.
wil-l*e*r	"	wil-l*ow*.	*u*p-prove	"	*a*p-prove.
sock-*i*t	"	sock-*e*t.	*w*in-e-gar	"	*v*in-e-gar.
fear-l*u*ss	"	fear-l*e*ss.	sep-*e*-rate	"	sep-*a*-rate.
cul-t*e*r	"	cul-t*u*re.	tem-per-*i*t	"	tem-per-*a*te.
prod-u*x*	"	prod-u*cts*.	croc-*e*r-dile	"	croc-*o*-dile.
judg-m*u*nt	"	judg-m*e*nt.	t*u*b-ac-c*u*r	"	t*o*-bac-c*o*.
chil-dr*i*n	"	chil-dr*e*n.	com-pr*u*m-ise	"	com-pro-mise.

QUESTIONS.—What letters have no substitutes? What error in Articulation would be avoided by the observance of direction II.? Give examples. What, by direction III.? Examples. What, by direction IV.? Examples

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V.—Produce the sounds denoted by the following combinations of consonants:—

Let the pupil first produce the sounds of the letters, and then the word or words in which they occur. Be careful to give a clear and distinct enunciation to every letter.

1. *Bd*, as in ro*b'd*; *bdst*, pro*b'dst*; *bl*, *bl*and, a*ble*; *bld*, hum*bl'd*; *bldst*, trou*bl'dst*; *blst*, trou*bl'st*; *blz*, crum*bles*; *br*, *br*and; *bz*, ri*bs*.
2. *Ch*, as in *ch*urch; *cht*, fet*ch'd*.
3. *Dj*, as in e*dge*; *djd*, he*dg'd*; *dl*, bri*dle*; *dld*, rid*dl'd*; *dlst*, han*dl'st*; *dlz*, bun*dles*; *dn*, har*d'n*; *dr*, *dr*ove; *dth*, wi*dth*; *dths*, brea*dths*; *dz*, o*dds*.
4. *Fl*, as in *fl*ame; *fld*, ri*fl'd*; *flst*, sti*fl'st*; *flz*, ri*fles*; *fr*, *fr*om; *fs*, qua*ffs*, lau*ghs*; *fst*, lau*gh'st*, qua*ff'st*; *ft*, ra*ft*; *fts*, wa*fts*; *ftst*, gra*ft'st*.
5. *Gd*, as in beg*g'd*; *gdst*, brag*g'dst*; *gl*, *gl*ide; *gld*, strug*gl'd*; *gldst*, hag*gl'dst*; *glst*, strang*l'st*; *glz*, min*gles*; *gr*, *gr*ove; *gst*, beg*g'st*; *gz*, fi*gs*.
6. *Kl*, as in un*cle*, an*kle*; *kld*, tric*kl'd*; *kldst*, truc*kl'dst*; *klst*, chuc*kl'st*; *klz*, wrin*kles*; *kn*, blac*k'n*; *knd*, rec*k'n'd*; *kndst*, rec*k'n'dst*; *knst*, blac*k'n'st*; *knz*, rec*k'ns*; *kr*, *cr*ank; *ks*, chec*ks*; *kt*, *act*.
7. *Lb*, as in bu*lb*; *lbd*, bu*lb'd*; *lbs*, bu*lbs*; *lch*, fi*lch*; *lcht*, be*lch'd*; *ld*, ho*ld*; *ldst*, fo*ld'st*; *ldz*, ho*lds*; *lf*, se*lf*; *lfs*, gu*lfs*; *lj*, bu*lge*; *lk*, e*lk*; *lks*, si*lks*; *lkt*, mi*lk'd*; *lkts*, mu*lcts*; *lm*, *elm*; *lmd*, *whelm'd*; *lmz*, fi*lms*; *ln*, fa*ll'n*; *lp*, he*lp*; *lps*, sca*lps*; *lpst*, he*lp'st*; *ls*, false; *lst*, ca*ll'st*; *lt*, me*lt*; *lth*, he*alth*; *lths*, ste*alths*; *lts*, co*lts*; *lv*, de*lve*; *lvd*, she*lv'd*; *lvz*, e*lves*; *lz*, ha*lls*.
8. *Md*, as in doom*'d*; *mf*, triu*mph*; *mp*, he*mp*; *mpt*, te*mpt*; *mpts*, atte*mpts*; *mst*, ento*mb'st*; *mz*, to*mbs*.
9. *Nch*, as in be*nch*; *ncht*, pi*nch'd*; *nd*, a*nd*; *ndst*, e*nd'st*; *ndz*, e*nds*; *ng*, su*ng*; *ngd*, ba*ng'd*; *ngth*, le*ngth*; *ngz*, so*rgs*; *nj*, ra*nge*; *njd*, ra*ng'd*; *nk*, i*nk*; *nks*, ra*nks*; *nkst*, tha*nk'st*; *nst*, wi*nc'd*; *nt*, se*nt*; *nts*, re*nts*; *ntst*, we*nt'st*; *nz*, ru*ns*.
10. *Pl*, as in *pl*ume; *pld*, ri*ppl'd*; *plst*, ri*ppl'st*; *plz*, a*pples*; *pr*, *pr*ince; *ps*, si*ps*; *pst*, ra*pp'st*.

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11. *Rb*, as in her*b*; *rch*, sear*ch*; *rcht*, church*'d*; *rbd*, or*b'd*; *rbdst*, barb*'dst*; *rbst*, disturb*'st*; *rbz*, or*bs*; *rd*, hard; *rdst*, heard*'st*; *rdz*, words; *rf*, tur*f*; *rft*, scar*f'd*; *rg*, bur*g*; *rgz*, bur*gs*; *rj*, dir*ge*; *rjd*, ur*g'd*; *rk*, ar*k*; *rks*, ar*ks*; *rkst*, work*'st*; *rkt*, dir*k'd*; *rktst*, embar*k'dst*; *rl*, gir*l*; *rld*, world; *rldst*, hurl*d'st*; *rlst*, whirl*'st*; *rlz*, hur*ls*; *rm*, ar*m*; *rmd*, arm*'d*; *rmdst*, harm*'dst*; *rmst*, arm*'st*; *rmz*, charms; *rn*, turn; *rnd*, turn*'d*; *rndst*, earn*'dst*; *rnst*, learn*'st*; *rnz*, urns; *rp*, carp; *rps*, harps; *rpt*, warp*'d*; *rs*, verse; *rsh*, har*sh*; *rst*, first; *rsts*, bur*sts*; *rt*, dart; *rth*, earth; *rths*, births; *rts*, marts; *rtst*, dart*'st*; *rv*, curve; *rvd*, ner*v'd*; *rvdst*, cur*v'dst*; *rvst*, swer*v'st*; *rvz*, ner*ves*; *rz*, errs.

12. *Sh*, as in *sh*ip; *sht*, hus*h'd*; *sk*, scan, *sk*ip; *sks*, tu*sks*; *sksl*, fri*sk'st*; *skt*, ris*k'd*; *sl*, *sl*ow; *sld*, nes*tl'd*; *slz*, wres*tles*; *sm*, *sm*ile; *sn*, *sn*ag; *sp*, *sp*ort; *sps*, lis*ps*; *spt*, clas*p'd*; *st*, *st*ag; *str*, *str*ike; *sts*, res*ts*; *sw*, *sw*ing.

13. *Th*, as in *th*ine, *th*in; *thd*, breat*h'd*; *thr*, *thr*ee; *thst*, breat*h'st*; *thw*, *thw*ack; *thz*, wri*thes*; *tl*, ti*tle*; *tld*, set*tl'd*; *tldst*, set*tl'dst*; *tlst*, set*tl'st*; *tlz*, net*tles*; *tr*, *tr*unk; *ts*, fi*ts*; *tw*, *tw*irl.

14. *Vd*, as in cur*v'd*; *vdst*, li*v'dst*; *vl*, dri*v'l*; *vld*, gro*v'l'd*; *vldst*, gro*v'l'dst*; *vlst*, dri*v'l'st*; *vn*, dri*v'n*; *vst*, li*v'st*; *vz*, li*ves*.

15. *Wh*, as in *wh*en, *wh*ere.

16. *Zd*, as in mus*'d*; *zl*, daz*zle*; *zld*, muzz*l'd*; *zldst*, daz*zl'dst*; *zlst*, dazz*l'st*; *zlz*, muz*zles*; *zm*, spa*sm*; *zmz*, cha*sms*; *zn*, ris*'n*; *znd*, reas*'n'd*; *znz*, pris*'nz*; *zndst*, impris*'n'dst*.

VI.—Avoid blending the termination of one word with the beginning of another, or suppressing the final letter or letters of one word, when the next word com mences with a similar sound.

EXAMPLES.

False *sigh*s *s*icken	instead of	Fal' sigh' sicken.
In peril's darkes*t h*our	"	In peril's darkes*t t*ower.

QUESTIONS.—What error in Articulation would be avoided by the observance of direction VI.? Give examples.

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Songs of praises	" Song sof praises.
We are apt to shut our eyes	" We are rapt to shut tour rise.
It strikes with an awe	" It strikes with a naw.
A reader made easy	" A redermadezy.
The scenes of those dark ages	" The scenes sof those dark cages.
Dry the orphan's tears	" Dry the orphan stears.
Percivals' acts and extracts	" Percival sacks sand dextracks.

NOTE.—By an indistinct Articulation the sense of a passage is often liable to be perverted.

EXAMPLES.

1. He built him an ice house.
   He built him a nice house.
2. My heart is awed within me.
   My heart is sawed within me.
3. A great error often exists.
   A great terror often exists.
4. He is content in either situation.
   He is content in neither situation.
5. Whom ocean feels through all her countless waves.
   Who motion feels through all her countless waves.
6. My brothers ought to owe nothing.
   My brothers sought to own nothing.
7. He was called by his father's name.
   He was scalled by his father's name.
8. We traveled o'er fields of ice and snow.
   We traveled o'er fields of vice sand snow.
9. He was trained in the religion of his fathers.
   He was strained in the religion of his fathers.

MISCELLANEOUS EXAMPLES.

1. The *hights, depths, lengths,* and *breadths* of the *subject.*
2. The *flag of freedom floats once more aloft.*
3. *It was decidedly the severest storm* of the *season.*
4. *She sought shelter from the sunshine* in the *shade.*
5. *His shriveled limbs* were *shivering with the cold.*

QUESTION.—How is the sense of a passage liable to be perverted? Give examples.

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6. A *big black bug* bit a *big black bear*.

7. *Round* the *rough* and *rugged rocks* the *ragged rascal* ran.

8. He *sawed six long, slim, sleek, slender saplings*.

9. *Slowly and sadly* we *laid him down*,
From the *field of his fame fresh* and *gory*.

10. *From thy throne in* the *sky, thou look'st and laugh'st at the storm, and guid'st* the *bolts of* Jove.

11. The *unceremoniousness* of *their communicability is wholly inexplicable*.

12. The *best of all governments* in this badly *governed world*, is a *republican government*.

13. *When* the *world is dark with tempests, when thunders roll and lightnings fly, thou lookest* in *thy* beauty *from* the *clouds, and laughest* at the *storm*.

14. *The hidden* ocean *showed itself* anew,
And barren wastes still stole upon the *view*.

15. He spoke *disinterestedly*, reasonably, philosophically, *particularly*, peremptorily, authoritatively, unhesitatingly, and *extemporaneously*.

16. *His falchion flashed along the* Nile;
His hosts he led through Alpine snows;
O'er Moscow's *towers that blazed the while*,
His eagle flag unrolled and froze.

SECTION II.

ACCENT AND EMPHASIS.

ACCENT and EMPHASIS both indicate some special stress of voice.

ACCENT is that stress of voice by which one *syllable* of a word is made more prominent than others; EMPHASIS is that stress of voice by which one or more *words* of a sentence are distinguished above the rest.

QUESTIONS.—What do Accent and Emphasis indicate? What is Accent? What is Emphasis?

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ACCENT.

The accented syllable is sometimes designated thus: (/); as *com-mand'-ment.*

NOTE I.—Words of more than two syllables generally have two or more of them accented.

The more forcible stress of voice, is called the *Primary Accent;* and the less forcible, the *Secondary Accent.*

EXAMPLES OF ACCENT.

Farm'-er, hon'-or, pat'-tern, rem'-nant, a-bide', con-clude', af-fect', ex-pand', a-tone'-ment, be-hav'-ior, con-tent'-ment, un-grate'-ful, in-tens'-ive, trans-ac'-tion.

EXAMPLES OF PRIMARY AND SECONDARY ACCENT.

In the following examples the Primary Accent is designated by double accentual marks, thus:

Ed''-u-cate', ed'-u-ca''-tion, mul''-ti-ply', mul'-ti-pli-ca''-tion, sat''-is-fy', sat'-is-fac''-tion, com'-pre-hend'', com'-pre-hen''-sion, rec'-om-mend'', rec'-om-mend-a''-tion, mo''-ment-a'-ry, com-mu''-ni-cate', com'-pli-ment''-al, in-dem'-ni-fi-ca''-tion, ex'-tem-po-ra''-ne-ous, coun'-ter-rev'-o-lu''-tion-a-ry.

NOTE II.—The change of accent on the same word, often changes its meaning.

EXAMPLES.

col'-league, *a partner.*	col-league', *to unite with.*
con'-duct, *behavior.*	con-duct', *to lead.*
des'-cant, *a song or tune.*	des-cant', *to comment.*
ob'-ject, *ultimate purpose.*	ob-ject', *to oppose.*
ref'-use, *worthless remains.*	re-fuse', *to deny; reject.*
proj'-ect, *a plan; a scheme.*	pro-ject', *to jut out.*
in'-ter-dict, *a prohibition.*	in-ter-dict', *to forbid.*
o'-ver-throw, *ruin; defeat.*	o-ver-throw', *to throw down.*

QUESTIONS.—Which accent has the more forcible stress of voice, the primary or secondary? What effect does the change of accent on the same word produce? Give examples.

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NOTE III.—Emphatic words are often printed in *Italics*. When, however, different degrees of emphasis are to be denoted, the higher degrees are designated by the use of Capitals LARGER or SMALLER, according to the degree of intensity.

EXAMPLES.

1. To *arms!* to ARMS! to ARMS! they cry.

2. *Awake*, my heart, AWAKE!
Green *vales* and icy *cliffs*, ALL join my hymn.

3. And Agrippa said unto Paul: *Almost* thou persuadest *me* to be a Christian. And Paul said: I would to God that not only *thou*, but also *all* that hear me this day, were both *almost*, and ALTOGETHER such as *I* am, except these bonds.

4. The thing that *hath* been, it is that which *shall* be, and that which *is* done, is that which *shall* be done, and there is no *new* thing under the sun.

NOTE IV.—Emphasis, as before intimated, varies in degrees of intensity.

EXAMPLES OF INTENSIVE EMPHASIS.

1. ARM, warriors, ARM for the conflict!

2. The *war* is *inevitable*—and LET IT COME! I repeat it, Sir,—LET IT COME! *Patrick Henry.*

3. I know not what course *others* may take; but as for *me*, give me LIBERTY, or give me DEATH! *Idem.*

4. The conflict deepens! ON, ye brave,
Who rush to *glory* or the *grave!*

5. If I were an American, as I am an Englishman, while a foreign troop remained in my country, I *never* would lay down my arms—NEVER, NEVER, *never*. *Pitt.*

NOTE V.—Emphasis sometimes changes the seat of accent from its ordinary position.

QUESTIONS.—How are emphatic words often denoted? How are those denoted which are very emphatic? How is Emphasis varied? Repeat the examples of intensive emphasis. What effect has Emphasis sometimes on accent? Give examples.

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EXAMPLES.

1. He must *in'*crease, but I must *de'*crease.
2. Joseph attends schools *reg'*ularly; but William, *ir'*regularly.
3. Did he perform his part *grace'*fully, or *un'*gracefully?
4. There is a difference between *pos'*sibility and *prob'*ability.
5. We are not to inquire into the *just'*ice or *in'*justice, the *hon'*or or *dis'*honor of the deed; nor whether it was *law'*ful or *un'*lawful, wise or *un'*wise.

NOTE VI.—There are two kinds of Emphasis:—*Absolute* and *Antithetic*. ABSOLUTE EMPHASIS is used to designate the important words of a sentence, without any direct reference to other words.

EXAMPLES OF ABSOLUTE EMPHASIS.

1. Be we *men*,
And suffer such dishonor? MEN, and wash not
The stain away in BLOOD?

2. *To-morrow*, didst thou say? TO-MORROW!
It is a period *nowhere* to be found
In all the *hoary registers* of time. *Cotton.*

3. I shall know but *one* country. The ends *I* aim at, shall be "My COUNTRY'S, my GOD'S, and TRUTH'S." *Webster.*

4. I was *born* an American; I *live* an American; I shall *die* an American. *Id.*

5. SPEAK OUT, my friends; would you exchange it for the DEMON'S DRINK, ALCOHOL? A *shout*, like the *roar* of a tempest, answered, "NO!"

6. YOU, noble Americans, *we bless in the name of the God of liberty. Kossuth.*

7. He paused a moment, and with an enchanting smile, whispered softly the name, "*England!*" Louder he cried, "ENGLAND!" He waved his handkerchief and shouted, "ENGLAND!"

8. O SACRED FORMS! how *proud* you look!
How *high* you lift your heads into the sky;
How *huge* you are! how *mighty* and how *free! Knowles.*

9. "HOLD!" Tyranny cries; but their resolute breath
Sends back the reply, "INDEPENDENCE or DEATH!"

QUESTIONS.—How many kinds of Emphasis are there? What is Absolute Emphasis? Give examples.

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NOTE VII.—ANTITHETIC EMPHASIS is that which is founded on the contrast of one word or clause with another.

EXAMPLES OF ANTITHETIC EMPHASIS.

1. If we have no regard for our *own* character, we ought, at least, to regard the characters of *others*.

2. The *wicked* flee when no man *pursueth;* but the *righteous* are bold as a lion. *Bible.*

3. *Living* I shall assert it, *dying,* I shall assert it. *Webster.*

4. You were paid to *fight* Alexander, not to *rail* at him.

5. He is the propitiation for our sins; and not for *ours* only, but for the sins of the *whole world. Bible.*

6. *Ye* worship ye know not what: we *know* what *we* worship.

NOTE VIII.—The following examples contain two or more sets of Antitheses.

1. I will make the *stars* of the *west* the *suns* of the *east. Kossuth.*

2. We must hold *them* as we hold the *rest* of mankind—*enemies* in *war,* in *peace, friends. Jefferson.*

3. The *wise man* is happy when he gains his *own* approbation, the *fool,* when he gains that of *others.*

4. *Without* were *fightings, within* were *fears. Bible.*

5. When the *righteous* are in authority, the people *rejoice;* but when the *wicked* beareth rule, the people *mourn. Ibid.*

6. *Faithful* are the *wounds* of a *friend;* but the *kisses* of an *enemy* are *deceitful. Ibid.*

7. Set *honor* in *one* eye, and *death* in the *other,*
And I will look on *both* indifferently.

8. A man's *first* care should be to avoid the *reproaches* of his own heart; his *next,* to escape the *censure* of the world.

9. *Religion* raises men *above* themselves; *irreligion* sinks them *beneath* the brutes.

10. It is my *living* sentiment, and, by the blessing of God, it shall be my *dying* sentiment; independence NOW, and independence FOREVER. *Webster.*

NOTE IX.—The sense of a passage is varied by changing the place of the emphasis.

QUESTIONS.—What is Antithetic Emphasis? Give examples. What effect has a change of Emphasis on the sense of a passage? Examples.

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1. Has *James* seen his brother to-day? No; but *Charles* has.
2. Has James *seen* his brother to-day? No; but he has *heard* from him.
3. Has James seen *his* brother to-day? No; but he saw *yours*.
4. Has James seen his *brother* to-day? No; but he has seen his *sister*.
5. Has James seen his brother *to-day?* No; but he saw him *yesterday*.

REMARK.—To determine the emphatic words of a sentence, as well as the *degree* and *kind* of emphasis to be employed, the reader must be governed wholly by the *sentiment* to be expressed. The idea is sometimes entertained that emphasis consists merely in *loudness* of tone. But it should be borne in mind, that the most *intense* emphasis may often be effectively expressed, even by a whisper.

SECTION III.

INFLECTIONS.

INFLECTIONS are turns or slides of the voice, made in reading or speaking; as, Will you go to New York, or to Boston?

All the various sounds of the human voice may be comprehended under the general appellation of *tones*. The principal modifications of these tones are the MONOTONE, the RISING INFLECTION, the FALLING INFLECTION, and the CIRCUMFLEX.

QUESTIONS.—How are the emphatic words of a sentence determined? What are Inflections? What are the principal modifications of the human voice?

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The Horizontal Line (—) denotes the Monotone.
The Rising Slide (/) denotes the Rising Inflection.
The Falling Slide (\) denotes the Falling Inflection.
The Curve (◡) denotes the Circumflex.

The MONOTONE is that sameness of sound, which arises from repeating the several words or syllables of a passage in one and the same general tone.

REMARK.—The Monotone is employed with admirable effect in the delivery of a passage that is solemn or sublime.

EXAMPLES.

1. Mān thāt īs bōrn ōf ā wōmān, īs ōf fēw dāys, ānd fūll ōf troūble. Hē cōmēth fōrth līke ā flōwer, ānd īs cūt dōwn: hē flēēth ālsō ās ā shādōw, ānd cōntīnūēth nōt.

2. Mān dīēth, ānd wāstēth āwāy: yeā, mān gīvēth ūp thē ghōst, ānd whēre īs hē? As thē wāters fāil frōm thē sēa, ānd thē flōōd dēcāyēth ānd drīēth ūp, sō mān līēth dōwn, ānd rīsēth nōt; tīll thō hēavēns bē nō mōre, thēy shāll nōt āwāke, nōr bē rāīsed ūt ōf thēīr slēēp.

3. Fōr thūs sāīth thē hīgh ānd lōfty ōne, thāt ĭnhābītēth ētērnītў, whōse nāme īs Hōlў, I dwēll īn thē hīgh ānd hōlў plāce.

4. Lōrd, thōū hāst bēēn ōūr dwēllĭng-plāce, īn āll gēnērātiōns. Bēfōre thē mōūntaĭns wēre brōught fōrth, ōr ēvēr thōū hādst fōrmed thē ēarth ānd thē wōrld, ēvēn frōm ēvērlāstĭng tō ēvērlāstĭng, Thōū ārt Gōd. *Bible.*

5. O thōū thāt rōllēst ābōve, rōūnd ās thē shiēld ōf mў fāthērs! whēnce āre thў bēams, O sūn! thў ēvērlāstĭng lĭght? *Ossian.*

6. Hīgh ōn ā thrōne ōf rōyāl stāte, whīch fār
Oūtshōne thē wēalth ōf Ormūs ōr ōf Ind,
Or whēre thē gōrgēōūs ēast, wĭth rīchēst hānd,
Shōwērs ōn hēr kĭngs bārbārĭc pēarl ānd gōld,
Sātān ēxāltēd sāt! *Milton.*

REMARK.—But the inappropriate use of the monotone,—a fault into which young people naturally fall,—is a very

QUESTIONS.—How are they sometimes denoted? What is the Monotone? What passages should be read with the monotone? Give examples.

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grave and obstinate error. It is always tedious, and often even ridiculous. It should be studiously avoided.

The RISING INFLECTION is an upward turn, or slide of the voice, used in reading or speaking; as, Are you prepared to recite your lessons?

The FALLING INFLECTION is a downward turn, or slide of the voice, used in reading or speaking; as, What are you doing?

In the falling inflection, the voice should not sink below the *general pitch;* but in the rising inflection, it is raised above it.

The two inflections may be illustrated by the following diagrams:

1. Did he act prudently, or imprudently? He acted prudently.

2. Did they go willingly, or unwillingly? They went willingly.

3. If the flight of Dryden is higher, Pope continues longer on the wing. If the blaze of Dryden's fire is brighter, the heat of Pope's is more regular and constant.

QUESTIONS.—What is the Rising Inflection? What is the Falling Inflection? In the falling inflection should the voice sink below the general pitch? Is it raised above the general pitch in the Rising Inflection?

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4. And hath man the power, with his pride and will,
To arouse all nature with storms at will?
Hath he power to color the summer clóud?
To allay the tempest, when hills are bówed?
Can he waken the spring with her festal wréath?
Can the sun grow dim by his latest bréath?
Will he come again, when death's vale is tród?
Who then shall dare murmur, "There is no Gòd?"

REMARK.—The same *degree* of inflection is not, at all times, used, or indicated by the notation. The due degree to be employed, depends on the *nature* of what is to be expressed. For example; if a person, under great excitement, asks another: are you in earnest? the degree of inflection would be much greater, than if playfully asks: Are you in earnest? The former inflection may be called *intensive*, the latter, *common*.

RULES FOR THE USE OF INFLECTIONS.

RULE I.

Direct questions, or those which may be answered by *yes* or *no*, usually take the rising inflection; but their answers, generally, the falling.

EXAMPLES.

1. Will you send me those flówers? Yès; or, I will.
2. Did you give me séven? Nò; I gave you six.
3. Are we better than théy? Nò; in nò wise.
4. Is he the God of the Jews ónly? is he not also of the Géntiles? Yès; of the Gèntiles also.

QUESTIONS.—Is the same degree of inflection to be used at all times? Repeat Rule I. Give examples.

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5. Do we then make void the law through fâith? God forbìd: we estàblish the law. *Bible.*

6. Will he plead against me with his great pówer? Nò; but he will put strèngth in me. *Id.*

7. Was it ambition that induced Regulus to return to Cárthage? Nò; but a love of coùntry and respect for trùth—an act of moral sublimity, arising out of the firmest intègrity.

8. Hark! comes there from the pyramids
And from Siberian wastes of snow?
And Europe's hills; a voice that bids
The world be awed to mourn him? Nò. *Pierpont.*

NOTE I.—When the direct question becomes an appeal, and the reply to it is anticipated, it takes the intense *falling* inflection.

EXAMPLES.

1. William, *did* we not recite our lessons còrrectly?
2. *Can* a more *inconsistent* argument be urged in its fàvor?
3. *Did* he not perform his part most *àdmirably?*
4. *Was* the Crystal Palace in New York, equal in size to that in Lòndon?

RULE II.

Indirect questions, or those which can not be answered by *yes* or *no*, usually take the falling inflection, and their answers the same.

EXAMPLES.

1. How many lessons have you lèarned? Thrèe.
2. Which has the most credit marks to-dày? Jùlia.
3. Where did your father go, last wèek? To Bòstơn.
4. When do you expect him to retùrn? Next weèk.
5. Who first discovered Amèrica? Christopher Colùmbus.

NOTE I.—When the indirect question is one asking a repetition of what was not, at first, understood, it takes the *rising* inflection.

QUESTIONS.—Does the direct question ever require the falling inflection? Give examples. Repeat Rule II. Give examples. Does the indirect question ever require the rising inflection?

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EXAMPLES.

1. Where did you find those flowers? In the lawn.
   Where did you sáy? In the lawn.
2. *When* did you say congress adjoúrned? Last week.

NOTE II.—Answers to questions, whether direct or indirect, when expressive of indifference, take the *rising* inflection, or the circumflex.

EXAMPLES.

1. Where shall we go? I am not partícular.
2. Shall William go with us? If he chŏoses.
3. Which do you prefer? I have no chóice.
4. Did you care for his friendship? Not múch.

NOTE III.—In some instances, direct questions become indirect by a change of the inflection from the rising to the falling.

EXAMPLES.

1. Will you come to-mórrow or néxt day? Yes.
2. Will you come to-mórrow, or nèxt day? I will come to-morrow.

REMARK.—The first question asked if the person addressed will *come* within the two days, and may be answered by *yes* or *no;* but the second asks on *which* of the two days he will come, and it can not be thus answered.

RULE III.

When questions are connected by the conjunction *or*, the first requires the *rising*, and the second, the *falling* inflection.

EXAMPLES.

1 Does Napoleon merit práise, or cènsure?
2. Was it an act of moral coúrage, or còwardice, for Cato to fall on his sword?

Repeat Note II. How do direct questions become indirect? What is Rule III? Give examples.

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3. Is ít lawful to do good on the Sabbath dáys, or to do èvil? to sáve life, or to kìll? *Bible.*

4. Art thou he that should cóme, or do we look for anòther?

RULE IV.

Antithetic terms or clauses usually take opposite inflections; generally, the former has the *rising*, and the latter the *falling* inflection.

EXAMPLES.

1. It appears more like a dréam than real lífe; more like a rómance than a dreadful reàlity.

2. By hónor and dìshonor, by evil repórt and good repòrt; as decéivers, and yet trùe; as únknown, and yet well knòwn; as dyìng, and behold, we lìve; as chástened, and not kìlled; as sórrowful, yet always rejòicing; as póor, yet making many rìch; as having nóthing, yet possessing àll things. *Bible.*

NOTE I.—When one of the antithetic clauses is a *negative*, and the other an *affirmative*, generally the negative has the *rising*, and the affirmative the *falling* inflection.

EXAMPLES.

1. Aim not to shów knowledge, but to acquìre it.

2. Let another man pràise thee, and not thine own móuth; a stràngер, and not thine own líps.

3. You should not say góvernment, but gòvernment.

4. Show your courage by your deèds, not by your wórds.

RULE V.

The Pause of Suspension, denoting that the sense is incomplete, usually has the *rising* inflection.

EXAMPLES.

1. Sír, I implore gentlemen, I adjure them by all they hold dear in this wórld, by all their love of líberty, by all their ven-

Repeat Rule IV. Give examples. Repeat Note I., and examples Repeat Rule V., and examples.

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eration for their ánсestors, by all their regard for postérity, by all their gratitude to Him who has bestowed on them such unnumbered and countless blèssings, by all the duties which they owe to mankínd, and by all the duties which they owe to thémselves, to pàuse, solemnly pause at the edge of the prècipice, before the fearful and dangerous leap is taken into the yawning abyss belòw, from which none who ever take it, shall return in sàfety.

NOTE I.—The ordinary direct address, not accompanied with strong emphasis, takes the *rising* inflection, on the principle of the pause of suspension.

EXAMPLES.

1. Ye men of Judéa, and all ye that dwell in Jerúsalem, be this known unto you, and hearken to my words. *Bible.*
2. Fight, gentlemen of E′ngland! fight, bold yeóman!
   Draw, árchers, draw your arrows to the head.

NOTE II.—In some instances of a pause of suspension, the sense requires an intense *falling* inflection.

EXAMPLE.

1. The prodigal, if he does not become a *pàuper*, will at least, have but little to bestow on others.

REMARK.—If the *rising* inflection is given on *pauper*, the sense would be perverted, and the passage made to mean, that, in order to be able to bestow on others, it is necessary that he should become a pauper.

RULE VI.

Expressions of tenderness, as of grief, or kindness, commonly incline the voice to the *rising* inflection.

EXAMPLES.

1. O my son Ab′salom! my són, my son Ab′salom! Would God I had died for theé, Ab′salom, my són, my són! *Bible.*

Note I., and examples. Repeat Note II., and example. Rule VI., and example.

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RULE VII.

The Penultimate Pause, or the last but one, of a passage, is usually preceded by the *rising* inflection.

EXAMPLES.

1. The changìng seasons declare the knòwledge, pòwer, wisdom, and goòdness of God.

2. When the savage provides himself with a hut or a wigwam for shelter, or that he may store up his provisions, he does no more than is done by the ràbbit, the bèaver, the beé, and bìrds of every species.

REMARK.—The rising inflection is employed at the penultimate pause in order to promote variety, since the voice generally falls at the end of a sentence.

RULE VIII.

Expressions of strong emotion, as of anger or surprise, and also the language of authority and reproach, are expressed with the *falling* inflection.

EXAMPLES.

1. Strìke for your homes and lìberty,
And the Hèavens you worship o'er you!

2. O Foòls! and *slow of heàrt* to believe all that the pròphets have written concerning mè! *Bible.*

3. *Hùsh!* breathe it not *aloùd*,
The wild winds must not *heàr* it! Yet, again,
I tell thee—WE ARE FRÈE!

4. *Arìse, shìne!* for thy lìght is come, and the glòry of the Lord is rìsen upon thee. *Bible.*

RULE IX.

An emphatic succession of particulars, and emphatic repetition, require the *falling* inflection.

Rule VII., and examples. Rule VIII., and examples. Repeat Rule IX.

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EXAMPLES.

1. Hàil, holy lĭght! ŏffspring of Heaven first-born,
   Or of the eternal, co-eternal bèam.
2. The tèar,
   The grŏan, the knèll, the pàll, the bièr,
   And all we knŏw, or drèam, or fèar
   Of agony, are thĭne.

REMARK.—The stress of voice on each successive particular, or repetition, should gradually be increased as the subject advances.

THE CIRCUMFLEX is a union of the two inflections on the same word, beginning either with the *falling* and ending with the *rising*, or with the *rising* and ending with the *falling;* as, If he goes to I shall go to

RULE I.

The Circumflex is mainly employed in the language of irony, and in expressing ideas implying some condition, either expressed or understood.

EXAMPLES.

1. Nero was a vĭrtuous prince.
2. O, ĕxcellent interpreter of the laws!
3. Am I a dŏg, that thou comest to me with staves?
4. If yoŭ do thât, wĕ will do thîs.
5. Thĕy said, too, as yoū say: "It is our dēstiny."
6. That power is used, not to bĕnefit mandkind, but to crūsh them.
7. It has been said that this law is a measure of pēace! Yes; such pēace as the wŏlf gives to the lâmb—the kīte to the dōve!
8. They follow an adventurer, whom they fear, and obey a power which they hate; wē serve a monarch whom we love,—a God whom we adore.

QUESTIONS.—What is the Circumflex? When is the circumflex mainly employed? Give examples.

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REMARK.—The rising inflection and circumflex are so nearly allied, that, in many instances, it may be difficult to determine which should receive the preference in the reading of a passage. This is particularly the case where *intense* inflection is not required. But the difference between the *circumflex* and the *falling* inflection, is so obvious that no one would be liable to mistake which should be employed.

SECTION IV.

MODULATION.

MODULATION implies those variations of the voice, heard in reading or speaking, which are prompted by the feelings and emotions that the subject inspires.

EXAMPLES.

EXPRESSIVE OF COURAGE AND CHIVALROUS EXCITEMENT.

FULL TONE.
Once more unto the breach, dear friends, *once more,*
Or close the wall up with our English dead!

MIDDLE TONE.
In peace, there is nothing so becomes a man,
As modest stillness and humility:

SHORT AND QUICK.
But when the blast of war blows in our ears,
Then imitate the action of the tiger;
Stiffen the sinews, summon up the blood,
Disguise fair nature with hard-favored rage.

HIGH AND LOUD.
On, ON, you noblest English,
Whose blood is fetched from fathers of war-proof!
Fathers, that, like so many Alexanders,
Have, in these parts, from morn till even fought,
And sheathed their swords for lack of argument.

QUICK AND VERY LOUD.
I see you stand like greyhounds in the slips,
Straining upon the start. The game's afoot;
Follow your spirits, and, upon this charge,
CRY—HEAVEN FOR HARRY! ENGLAND! AND ST. GEORGE!

Shakspeare.

QUESTION.—What is Modulation? Give an example.

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REMARK.—To read the foregoing example in one dull, monotonous tone of voice, without regard to the sentiment expressed, would render the passage extremely insipid and lifeless. But by a proper modulation of the voice, it infuses into the mind of the reader or hearer the most animating and exciting emotions.

A correct modulation of the voice is one of the most important requisites in the speaker. For if the voice is kept for a considerable length of time on one continuous key or pitch, he will not only fail to present that variety and force which the subject contains, but he will weary both himself and his hearers.

The voice is modulated in *three* different ways. *First*, it is varied in PITCH; that is, from *high* to *low* tones, and the reverse. *Secondly*, it is varied in QUANTITY, or in *loudness* or *volume* of sound. *Thirdly*, it is varied in QUALITY, or in the *kind* of sound expressed.

PITCH OF VOICE.

PITCH OF VOICE has reference to its degree of elevation.

Every person, in reading or speaking, assumes a certain pitch, which may be either *high* or *low*, according to circumstances, and which has a governing influence on the variations of the voice, above and below it. This degree of elevation is usually called the KEY NOTE.

As an exercise in varying the voice in pitch, the practice of uttering a sentence on the several degrees of elevation, as represented in the following scale, will be found beneficial. First, utter the musical syllables, then the vowel sound, and lastly, the proposed sentence,—ascending and descending.

QUESTIONS.—In how many ways is the voice modulated? What is meant by Pitch of voice? What practice is recommended for varying the pitch of voice?

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8.—do—●—*e*–in–*me*.—Virtue alone survives.—
7. si ● *i* in *die*. Virtue alone survives.
6.—la—●—*o*–in–*do*.—Virtue alone survives.—
5. sol ● *o* in *no*. Virtue alone survives.
4.—fa—●—*a*–in–*at*.—Virtue alone survives.—
3. mi ● *a* in *ate*. Virtue alone survives.
2.—re—●—*a*–in–*far*.—Virtue alone survives.—
1. do ● *a* in *all*. Virtue alone survives.

Although the voice is capable of as many variations in speaking, as are marked on the musical scale, yet for all the purposes of ordinary elocution, it will be sufficiently exact if we make but *three* degrees of variation, viz., the *Low*, the *Middle*, and the *High*.

1. The Low Pitch is that which falls below the usual speaking key, and is employed in expressing emotions of *sublimity*, *awe*, and *reverence*.

EXAMPLES.

1. It thunders! Sons of dust in reverence bow!
Ancient of Days! thou speakest from above;
Almighty! Trembling like a timid child!
I hear thy awful voice! Alarmed—afraid—
I see the flashes of thy lightning wild,
And in the very grave would hide my head!

2. The Middle Pitch is that usually employed in common conversation, and in expressing *unimpassioned thought* and *moderate emotion*.

EXAMPLES.

1. When the sun rises or sets in the heavens, when spring paints the earth, when summer shines in its glory, when autumn pours forth its fruits, or winter returns in its awful forms, we view the Creator manifesting himself in his works.

2. The verdant lawn, the shady grove, the variegated landscape, the boundless ocean, and the starry heavens, are contemplated with pleasure by every beholder.

Questions.—What is the Low Pitch, and when is it employed? Give examples. For what is the Middle Pitch employed? Examples.

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THE HIGH PITCH is that which rises above the usual speaking key, and is used in expressing *joyous*, and *elevated feelings*.

EXAMPLES.

1. Ye crags and peaks, I'm with you once again!
I hold to you the hands you first beheld,
To show they still are free! Methinks I hear
A spirit in your echoes answer me,
And bid your tenant welcome to his home
Again! *William Tell.*

QUANTITY.

QUANTITY has reference to *fullness* and *duration* of sound.

Quantity is two-fold;—consisting in FULLNESS or VOLUME of sound, as *soft* or *loud;* and in TIME, as *slow* or *quick*. The former has reference to STRESS; the latter, to MOVEMENT.

The degrees of variation in quantity are numerous, varying from a slight, soft whisper to a vehement shout. But for all practical purposes, they may be considered as *three*, the same as in pitch;—the *soft*, the *middle*, and the *loud*.

For exercise in quantity, let the pupil read any sentence, as,

"Beauty is a fading flower,"

first in a slight, soft tone, and then repeat it, gradually increasing the quantity to the full extent of the voice. Also, let him read it first very slowly, and then repeat it gradually increasing the movement. In doing this, he should be careful not to vary the pitch.

In like manner, let him repeat any vowel sound, or all of them, and also inversely. Thus:

QUESTIONS.—What is the High Pitch, and for what is it used? Examples. What is meant by Quantity?

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o o o o o o o o o O O

O O O O O O O O O O O

REMARK.—Quantity is often mistaken for Pitch. But it should be borne in mind that quantity has reference to *loudness* or *volume* of sound, and pitch to the *elevation* or *depression* of a tone. The difference may be distinguished by the slight and heavy strokes on a bell:—both of which produce sounds alike in *pitch;* but they differ in *quantity* or *loudness*, in proportion as the strokes are light or heavy.

RULES FOR QUANTITY.

1. SOFT, OR SUBDUED TONES, are those which range from a whisper to a complete vocality, and are used to express *fear, caution, secrecy, solemnity*, and all *tender emotions.*

EXAMPLES.

1. The loud wind dwindled to a whisper low,
   And sighed for pity as it answered,—"No."
2. Tread softly—bow the head,—
   In reverent silence bow,—
   No passing bell doth toll,—
   Yet an immortal soul
   Is passing now.

2. A MIDDLE TONE, or medium loudness of voice, is employed in reading *narrative, descriptive*, or *didactic sentences.*

EXAMPLES.

1. Vice is a monster of so frightful mien
   As, to be hated, needs but to be seen;
   But, seen too oft, familiar with her face,
   We first endure, then pity, then embrace.

2. There is as much eloquence in the tone of voice, in the look and in the gesture of a speaker, as in the choice of his words.

QUESTIONS.—What is the difference between Quantity and Pitch? What are soft, or subdued Tones, used to express? Give examples For what is the Middle Tone employed? Give examples.

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3. A LOUD TONE, or fullness and stress of voice, is used in expressing *violent passions* and *vehement emotions.*

EXAMPLES.

1. And once again—
Hear me, ye walls, that echoed to the tread
Of either Brutus!—once again I swear,
THE ETERNAL CITY SHALL BE FREE!

2. On whom do the maledictions fall usually pronounced in our assemblies? Is it not on this man? Can you point to a more enormous instance of iniquity in any speaker, than this inconsistency between his words and actions?

QUALITY.

QUALITY has reference to *the kind of sound* uttered.

Two sounds may be alike in quantity and pitch, yet differ in quality. The sounds produced on the clarinet and flute, may agree in pitch and quantity, yet be very unlike in quality. The same is often true in regard to the tones of the voice of two individuals. This difference is occasioned mainly by the different positions of the vocal organs.

The qualities of voice mostly used in reading or speaking, and which should receive the highest degree of culture, are the *Pure Tone*, the *Orotund*, the *Aspirated*, and the *Guttural.*

RULES FOR QUALITY.

1. THE PURE TONE is a clear, smooth, sonorous flow of sound, usually accompanied with the middle pitch of voice, and is adapted to express emotions of *joy*, *cheerfulness*, *love*, and *tranquillity.*

EXAMPLES.

1. There is joy in the mountain—the bright waves leap
Like a bounding stag when he breaks from sleep;
Mirthfully, wildly they flash along—
Let the heavens ring with song!

QUESTIONS.—For what is the Loud Tone used? Give examples. What is meant by Quality? What qualities of voice should receive the highest degree of culture? What is said of the Pure Tone?

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2. THE OROTUND is a full, deep, round, and pure tone of voice, peculiarly adapted in expressing *sublime* and *pathetic* emotions.

EXAMPLES.

1. 'Tis midnight's holy hour—and silence now
Is brooding like a gentle spirit o'er
The still and pulseless world. Hark! on the winds
The bell's deep tones are swelling,—'tis the knell
Of the departed year!

3. THE ASPIRATED TONE of voice is not a pure, vocal sound, but rather a forcible breathing utterance, and is used to express *amazement*, *fear*, *terror*, *anger*, *revenge*, *remorse*, and *fervent emotions*.

EXAMPLES.

1. Oh, coward conscience, how dost thou affright me!
The lights burn blue. It is now dead midnight;
Cold, fearful drops stand on my trembling flesh.

2. For this, of all their wrongs the worst,
Great Spirit, let them be accursed.

4. THE GUTTURAL QUALITY is a deep, aspirated tone of voice, used to express *aversion*, *hatred*, *loathing*, and *contempt*.

EXAMPLES.

1. Thou worm! thou viper! to thy native earth
Return! Away! Thou art too base for man
To tread upon! Thou scum! Thou reptile!

2. Tell me I hate the bowl?
Hate is a feeble word:
I loathe, abhor, my very soul
With strong disgust is stirred,
Whene'er I see, or hear, or tell,
Of the dark beverage of hell!

QUESTIONS.—Of the Orotund voice? Give an example of the Orotund voice. Describe the Aspirated Tone of voice? What is it used to express? Give examples. What is said of the Guttural Quality? Give examples.

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REMARK.—Whenever a habit of reading or speaking in a *nasal, shrill, harsh,* or *rough* tone of voice is contracted by the pupil, no pains should be spared in eradicating it, and in securing a clear, full, round, and flexible tone.

NOTATION IN MODULATION.

(°) high.	(*p.*) soft.
(° °) high and loud.	(*pp.*) very soft.
(₀) low.	(*f.*) loud.
(₀₀) low and loud.	(*ff.*) very loud.
(=) quick.	(*pl.*) plaintive.
(″) short and quick.	(<) increase.
(*sl.*) slow.	(>) decrease.

EXAMPLES FOR EXERCISE IN MODULATION.

(*p.*) Soft is the strain when zephyr gently blows,
And the smooth stream in smoother numbers flows;
(*f.*) But when loud surges lash the sounding shore,
The hoarse rough verse should like the torrent roar.

(*sl.*) When Ajax strives some rock's vast weight to throw,
The line, too, labors, and the words move slow;
(=) Not so, when swift Camilla scours the plain,
Flies o'er the unbending corn, and skims along the main

(°,°,) Quick! Man the boat! Away they spring
The stranger ship to aid,
And loud their hailing voices ring,
As rapid speed they made.

(*sl.*) All dead and silent was the earth,
In deepest night it lay;
The Eternal spoke Creation's word,
And called to being—Day!
(=) It streamed from on high,
All reddening and bright,
And angel's songs welcomed
The new-born light.

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(∞) Strike—till the last armed foe expires!
Strike—for your altars and your fires!
Strike—for the green graves of your sires!
God, and your native land! *Halleck.*

(*sl.*) Long years have passed,—and I behold
My father's elms and mansions old,—
The brook's bright wave;
(*pl.*) But ah! the scenes which fancy drew,
Deceived my heart,—the friends I knew,
Are sleeping now beneath the yew,—
(o) Low in the grave. *Hesp.*

(<) Shall man, the possessor of so many noble faculties, with all the benefits of learning and experience, have less memory, less gratitude, less sensibility to danger than the beasts? (<) Shall man, bearing the image of his Creator, sink thus low?
Thomas H. Benton.

(>) The thunders hushed,—
The trembling lightning fled away in fear,—
(*p.*) The foam-capt surges sunk to quiet rest,—
The raging winds grew still,—
(*pp.*) There was a calm!

(″) Hark! a brazen voice
Swells from the valley, like the clarion
That calls to battle. Skirting all the hills
(=) Speeds the blithe tone, and wakes an answer up
In rock and forest, till the vale hath talked
With all its tongues, and in the fastnesses
Of the far dingle, (*p.*) faint and (*pp.*) fainter heard,
(>) Dies the last sullen echo.

He said, and on the rampart hights arrayed
His trusty warriors, few, but undismayed;
(*sl.*) Firm-paced and slow, a horrid front they form,
(*pp.*) Still as the breeze, (∞) but dreadful as the storm!
(*p*o.) Low, murmuring sounds along their banners fly,
(*ff.*) REVENGE, or DEATH!—the watchword and reply;
(∞) Then pealed the notes, omnipotent to charm,
(*f.*) And the loud tocsin tolled their last alarm! *Campbell.*

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(/°/) Ho! sound the tocsin from the tower,—
And fire the culverin,—
Bid each retainer arm with speed,—
Call every vassal in.
(°°) Up with my banner on the wall,—
The banquet board prepare,—
Throw wide the portal of my hall,
And bring my armor there! *A. G. Greene.*

(°°) The combat deepens! ON! YE BRAVE!
Who rush to GLORY, or the GRAVE!
(*ff.*) WAVE, *Munich*, all thy banners WAVE!
And CHARGE with all thy CHIVALRY!
(*pl.*) Ah! few shall part where many meet!
The snow shall be their winding sheet,
And every turf beneath their feet
Shall be a soldier's sepulcher! *Campbell.*

(*sl.*) At length, o'er Columbus slow consciousness breaks,
(°°) "LAND! LAND!" cry the sailors; (*ff.*) "LAND! LAND!"—
he awakes,—
(′′) He runs,—yes! behold it! it blesseth his sight!
The land! O, dear spectacle! transport! delight!

(°) His speech was at first low-toned and slow. Sometimes his voice would deepen, (oo) like the sound of distant thunder; and anon, (′′) his flashes of wit and enthusiasm would light up the anxious faces of his hearers, (<) like the far-off lightning of a coming storm.

He woke to hear his sentry's shriek,
(°°) To ARMS! they come, (*ff.*) the GREEK! the GREEK!

(°) Huzza for the sea! the all glorious sea!
Its might is so wondrous, its spirit so free!
(′′) And its billows beat time to each pulse of my soul,
Which, impatient, like them, can not yield to control.

(′′) Away! away! o'er the sheeted ice,
Away! away! we go;
On our steel-bound feet we move as fleet
As deer o'er the Lapland snow.

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SECTION V.

THE RHETORICAL PAUSE.

RHETORICAL PAUSES are those which are frequently required by the voice in reading and speaking, although the construction of the passage admits of no grammatical pause.

These pauses are as manifest to the ear, as those which are made by the comma, semicolon, or other grammatical pauses, though not commonly denoted in like manner by any visible sign. In the following examples they are denoted thus, (||)

EXAMPLES.

1. And there lay the steed|| with his nostril all wide,
But through them there rolled|| not the breath of his pride;
And the foam of his gasping|| lay white on the turf,
And cold as the spray|| of the rock-beaten surf.

This pause is generally made before or after the utterance of some important word or clause, on which it is especially desired to fix the attention. In such cases it is usually denoted by the use of the dash (—).

EXAMPLES.

1. Earth's highest station ends in—"HERE HE LIES!"
2. And lo! the rose, in crimson dressed,
Leaned sweetly on the lily's breast,
And blushing, murmured—"LIGHT!"
3. The path of wisdom is—THE WILL OF GOD.
4. There, in his dark, carved oaken chair
Old Rudiger sat—DEAD! *A. G. Greene.*

QUESTIONS.—What are Rhetorical Pauses? What is said of this pause? Give an example. When is the Rhetorical Pause generally made? Give examples.

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No definite rule can be given with reference to the length of the rhetorical or grammatical pauses. The correct taste of the reader or speaker must determine it. For the voice should sometimes be suspended much longer at the same pause in one situation than in another; as in the two following

EXAMPLES.

LONG PAUSE.

Pause a moment. I heard a footstep. Listen now. I heard it again; but it is going from us. It sounds fainter,—still fainter. It is gone.

SHORT PAUSE.

John, be quick. Get some water. Throw the powder overboard. "It can not be reached." Jump into the boat, then. Shove off. There goes the powder. Thank Heaven. We are safe.

QUESTIONS.—Are the Rhetorical or Grammatical Pauses always of the same length? Give examples of a Long Pause. Of a Short Pause.

REMARK TO TEACHERS.

It is of the utmost importance, in order to secure an easy and elegant style of utterance in reading, to refer the pupil often to the more important principles involved in a just elocution. To this end, it will be found very advantageous, occasionally to review the rules and directions given in the preceding pages, and thus early accustom him to apply them in the subsequent reading lessons.

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SCHOOL READER.

FOURTH BOOK.

PART SECOND.

LESSON I.

WORDS FOR SPELLING AND DEFINING.

Ap pli ca′ tion, close attention.
Sol′ i ta ry, lonely; retired.
Re flec′ tion, meditation.
Il lit′ er ate, ignorant.
Con′ strue, explain, or translate.
Mot′ to, sentence, or inscription.
Con ve′ nien ces, accommodations.
Dis till′ ed, extracted.
Com pre hen′ sive, capacious.
Purg′ ed, purified.
Per turb a′ tions, disquietudes.
In ter′ pret, explain.
In ex haust′ i ble, unfailing.
En ter tain′ ment, amusement.
Per pet′ u al, never-ceasing.
A mass′ ed, accumulated.
Eq′ ui page, habiliments.

KNOWLEDGE BETTER THAN WEALTH.

MRS. BARBAULD.

1. Is knowledge the pearl of price? That, too, may be purchased by steady application, and long solitary hours of study and reflection. Bestow these, and you shall be wise. "But," says the man of letters, "what a hardship is it, that many an illiterate person, who can not construe the motto of the arms on his coach, shall raise a fortune, and make a display in the world, while I have little more than the common conveniences of life."

2. Was it in order to raise a fortune, that you consumed the sprightly hours of youth in study and retirement? Was it to be rich that you grew pale over the midnight lamp, and distilled the sweetness from the Greek and Roman springs? You have, then, mistaken your path, and ill employed your industry. "What reward have I, then, for all my labours?"

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3. What rewárd? A large, comprehensive soul, well purged from vulgar fears and perturbations, and prejudices; able to comprehend and interpret the works of man—of God; a rich, flourishing, cultivated mind, pregnant with inexhaustible stores of entertainment and reflection; a perpetual spring of fresh ideas, and the conscious dignity of superior intelligence. What reward can you ask beside?

4. "But is it not some reproach upon the economy of Providence, that such a one should have amassed wealth enough to buy a nátion?" Not in the lèast. He, perhaps, abased himself for that very end. He has paid his health, his conscience, his liberty for it; and will you envy him his bárgain? Will you hang your head, and blush in his presence, because he outshines you in equipage and shów?

5. Lift up your brow with a noble confidence, and say to yourself: "I have not these things, it is true; but it is because I have not sought, and I have not desired them. It is because I have something better. I have chosen my lot. I am content and satisfied."

QUESTIONS.—1. How may knowledge be obtained? 2. What are the rewards of knowledge? 3. What is often sacrificed to obtain wealth? 4. What is meant by "Greek and Roman springs?"

GENERAL QUESTIONS.—What inflection on *price*, first paragraph? What is the rising inflection? See Part I., page 25. Why the rising inflection on *retirement* and *springs*, second par.? See p. 26, Rule I. Why the rising inflection on *reward*, third par.? See p. 27, Rule II., Note 1.

LESSON II.

WORDS FOR SPELLING AND DEFINING.

CON MU' NI TIES, societies.
SO' CIAL, familiar.
SPE' CIES, sort, or kind.
ES PE' CIAL LY, particularly.
FA CE' TIOUS LY, humorously.
HU' MOR OUS, playful, or facetious.
IN VAD' ED, attacked; assaulted.
RANG' ERS, roving troops.
CON FU' SION, disorder; uproar.
SEN' TI NELS, guards.
SOM' ER SET, leap heels over head.
TRAV' ERS ED, ran over.
BURGH' ER, inhabitant; citizen.
E MERGE', rise or come out of.
GOS' SIP ING, tattling; prattling.
SO LIC' IT OUS, anxious; careful.
A TRO' CIOUS, extremely cruel.
WHIM' SI CAL, droll; odd.

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PRAIRIE DOGS.

W. IRVING.

1. The prairie dog is of the cony kind, and but little larger than the rabbit. They burrow in the ground, and often live in communities, where, for several acres in extent, the little heaps of dirt may be seen marking the entrances to their under-ground dwellings. Between these entrances there are hard, beaten paths running from one to another in different directions, showing that they are both social and neighborly.

2. It is said there is a species of owl, which sometimes make their abode in the cells of the prairie dogs; especially, when, for some cause, the dogs have left. Rattlesnakes, also, often get in among them. You know how difficult it is to keep all bad company out of any society—city, village, school, or family.

3. Washington Irving calls these communities of prairie dogs, little *Republics,* and facetiously compares them with the Republics of men. A visit to one of them, which he says covered a space of thirty acres, he describes in the following humorous manner:

4. "It was toward evening that I set out with a companion, to visit the village in question. Unluckily, it had been invaded, in the course of the day, by some of the rangers, who had shot two or three of its inhabitants, and thrown the whole sensitive community in confusion. As we approached, we could perceive numbers of the inhabitants seated at the entrances of their cells, while sentinels seemed to have been posted on the outskirts, to keep a look-out.

5. "At sight of us, the picket guards scampered in, and gave the alarm; whereupon every inhabitant gave a short yelp, or bark, and dived into his hole; his heels twinkling in the air as if he had thrown a somerset. We traversed the whole village; but not a whisker of an inhabitant was to be seen. We probed their cells as far as the ramrods of our rifles would reach, but could unearth neither dog, nor owl, nor rattlesnake.

6. "Moving quietly to a little distance, we lay down upon

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the ground, and watched, for a long time, silent and motionless. By and by, a cautious old burgher would slowly put forth the end of his nose, but instantly draw it in again. Another, at a greater distance, would emerge entirely; but, catching a glance of us, would throw a somerset, and plunge back again into his hole.

7. "At length, some that resided on the opposite side of the village, taking courage from the continued stillness, would steal forth, and hurry off to a distant hole, the residence possibly of some family connection, or gossiping friend, about whose safety they were solicitous, or with whom they wished to compare notes about the late occurrences.

8. "Others, still more bold, assembled in little knots, in the streets and public places, as if to discuss the recent outrages offered to the commonwealth, and the atrocious murders of their fellow burghers. We rose from the ground, and moved forward, to take a nearer view of these public proceedings, when, *yelp! yelp! yelp!*—there was a shrill alarm passed from mouth to mouth; the meetings suddenly dispersed; feet twinkled in the air in every direction, and, in an instant, all had vanished into the earth.

9. "The dusk of the evening put an end to our observations, but the train of whimsical comparisons produced in my brain, still continued after my return to camp; and, late in the night, as I lay awake after all the camp was asleep, and heard in the stillness of the hour, a faint clamor of shrill voices from the distant village, I could not help picturing to myself the inhabitants gathered together in noisy assemblage, and windy debate, to devise plans for the public safety, and to vindicate the invaded rights and insulted dignitv of the Republic."

Q[illegible]IONS.—1. What is said of the prairie dog? 2. What sometimes intrude into their dens? 3. To what does Washington Irving compare these communities of prairie dogs? 4. Give a description of the one he visited. 5. After his return to the camp, what did he fancy they were doing? 6. Is this piece descriptive, didactic, or narrative?

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LESSON III.

WORDS FOR SPELLING AND DEFINING.

MA TUR′ ED, ripened; perfected.
RE TRO SPECT′ IVE, looking back.
ANX I′ E TY, solicitude.
AG′ I TATES, disturbs; disquiets.
IM AG′ INES, fancies.
CON TEMPT′ I BLE, despicable.
IN TEG′ RI TY, honesty.
RAL′ LY ING, gathering.
CON′ FI DANT, trusty friend.
DEF′ I CIT, want; deficiency.
SOV′ ER EIGN, supreme; chief.
TRAG′ IC AL, cruel; mournful.
EX PEND′ I TURE, what is spent.
LAS′ SI TUDE, great weariness.
HES′ I TATE, stop; pause.
PROP O SI′ TION, proposal.
AP PRO′ PRI ATE, set apart.
EX TRAV′ A GANT, excessive.
SE DUC′ TIVE, leading astray.
AL LURE′ MENT, enticement.
RE POSE′, confide; intrust.
COUN TER ACT′, act against.

A MOTHER'S ADVICE TO HER SON.

MADAM CAMPAN.

1. You are now, my dear Henry, removed from my fond care and instruction; and, young as you are, you have entered upon the vast theater of the world. Some years hence, when time shall have matured your ideas, and enabled you to take a clear, retrospective view of your steps in life, you will be able to enter into my feelings, and to judge of the anxiety, which, at this moment, agitates my heart.

2. When first a beloved child, releasing itself from its nurse's arms, ventures its little tottering steps on the soft carpet, or the smoothest grass-plot, the poor mother scarcely breathes; she imagines that these first efforts of nature are attended with every danger to the object most dear to her. Fond mother, calm your anxious fears! Your infant son can, at the worst, only receive a slight hurt, which, under your tender care, will speedily be healed.

3. Reserve your alarms, your heart-beatings, your prayers to Providence, for the moment when your son enters on the scene of the world, to select a character, which, if sustained with dignity, judgment, and feeling, will render him universally esteemed and approved; or to degrade himself by filling one of those low, contemptible parts, fit only for the vilest actors in the drama of life.

4. Tremble at the moment when your child has to choose

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between the rugged road of industry and integrity, leading straight to honor and happiness; and the smooth and flowery path which descends, through indolence and pleasure, to the gulf of vice and misery. It is then that the voice of a parent, or of some faithful friend, must direct the right course.

5. Surrounded, as you doubtless are, by thoughtless and trifling companions, let your mother be the rallying point of your mind and heart,—the confidant of all your plans.

6. Learn to know the value of money. This is a most essential point. The want of economy leads to the decay of powerful empires, as well as private families. Louis XVI. perished on the scaffold for a deficit of fifty millions. There would have been no debt, no assemblies of the people, no revolution, no loss of the sovereign authority, no tragical death, but for this fatal deficit. States are ruined through the mismanagement of millions, and private persons become bankrupts, and end their lives in misery, through the mismanagement of crowns worth six livres.

7. It is very important, my dear son, that I lay down to you these first principles of right conduct, and impress upon your mind the necessity of adhering to them. Render me an account of the expenditure of your money, not viewing me in the light of a rigid preceptress, but as a friend who wishes to accustom you to the habit of accounting to yourself.

8. Let me impress upon you the importance of attentive application to business; for that affords certain consolation, and is a security against lassitude, and the vices which idleness creates.

9. Be cautious how you form connections; and hesitate not to break them off on the first proposition to adopt any course, which your affectionate mother warns you to avoid, as fatal to your real happiness, and to the attainment of that respect and esteem, which it should be your ambition to enjoy.

10. Never neglect to appropriate a certain portion of your time to useful reading; and do not imagine that even half

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an hour a day, devoted to that object, will be unprofitable. The best way of arranging and employing one's time, is by calculation; and I have often reflected that half an hour's reading every day, will be one hundred and eighty hours' reading in the course of the year. Great fortunes are amassed by little savings; and poverty, as well as ignorance, is occasioned by the extravagant waste of money and time.

11. My affection for you, my dear Henry, is still as actively alive as when, in your infancy, I removed patiently every little stone from a certain space in my garden, lest, when you first ran alone, you might fall, and hurt yourself on the pebbles. But the snares now spread beneath your steps, are far more dangerous. They are strengthened by seductive appearances; and the ardor of youth would hurry you forward to the allurement, but that my watchful care, and the confidence you repose in me, serve to counteract the influence of this twofold power.

QUESTIONS.—1. What is meant by "the vast theater of the world?" 2. When is the mother's anxiety for the welfare of her child the greatest? 3. When ought she to be most anxious? 4. What was the first advice which this mother gave to her son? 5. What was the second? 6. To what does the want of economy often lead? 7. What instance is given? 8. What was the next advice? 9. What advice as to forming connections? 10. What as to useful reading? 11. How are poverty and ignorance occasioned? 12. What assurance did this mother give to her son? 13. How did she hope to counteract the evil influence to which he was exposed?

LESSON IV.

WORDS FOR SPELLING AND DEFINING.

ROAM, rove; wander.
ME′ TE OR, luminous body floating in the atmosphere.
VES′ TAL, pure; chaste.
PYRE, funeral pile.
AM BI′ TION, desire to excel.
VAN′ ISH, disappear.
SHIV′ ER ED, dashed to pieces.
RUD′ DER, instrument by which a ship is steered.
BEA′ CON, light-house.
SHROUD, winding-sheet.
QUENCH′ ED, extinguished.
WAN′ DER ER, rover; rambler

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THE LIGHT OF HOME.

MRS. HALE.

1. My boy, thou wilt dream the world is fair,
And thy spirit will sigh to roam;
And thou must go; but *never*, when there,
Forget the light of home.

2. Though pleasure may smile with a ray more bright,
It dazzles to lead astray;
Like the meteor's flash, 'twill deepen the night,
When thou treadest the lonely way.

3. But the hearth of home has a constant flame,
And pure as vestal fire;
'Twill burn, 'twill burn forever the same,
For nature feeds the pyre.

4. The sea of ambition is tempest-tost,
And thy hopes may vanish like foam;
But, when sails are shivered, and rudder lost,
Then look to the light of home.

5. And there, like a star through the midnight cloud,
Thou shalt see the beacon bright;
For never, till shining on thy shroud,
Can be quenched its holy light.

6. The sun of fame, 'twill gild the name,
But the heart ne'er feels its ray;
And fashion's smiles, that rich ones claim,
Are but beams of a wint'ry day.

7. And how cold and dim those beams must be,
Should life's wretched wanderer come!
But, my boy, when the world is dark to thee,
Then turn to the light of home.

QUESTIONS.—1. What is said of *pleasure?* 2. What, of the *hearth of home?* 3. What, of *ambition?* 4. What, of *fame?* 5. What is meant by "the sea of ambition?" 6. What, by "the sun of fame?"

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LESSON V.

WORDS FOR SPELLING AND DEFINING.

GAL′ LANT, brave; daring.
AS SAIL′ ED, attacked.
PAL′ LID, pale; wan.
DIS TRACT′ ING, perplexing.
PRE VAIL′ED, gained power over.
STEAD′ FAST, steadily.
COM POS′ URE, calmness.
THREAT′ EN ING, menacing.
SEA′ MAN, sailor; mariner.
O VER WHELM′, overcome.
REFT, taken away.
AN′ CHOR, instrument for mooring vessels.
PANGS, extreme pains.
RE LIEF′, ease; release.
TOR′ TUR ING, tormenting.

MY FATHER'S AT THE HELM.

ANON.

1. (♫) The curling waves with awful roar,
A gallant bark assailed,
And pallid fear's distracting power,
O'er all on board prevâiled,—

2. Save ône, the captain's darling child,
Who steadfast viewed the storm,
And fearless, with composure, smiled
At danger's threat'ning form.

3. "And fear'st thou not," a seaman cried,
"While terrors overwhélm?"
"Why should I fèar?" the boy replied;
"My father's at the helm."

4. Thus, when our worldly hopes are reft,
Our earthly comforts gone,
We still have one sure anchor left,—
God helps, and He alone.

5. He to our cries will lend an ear,
He gives our pangs relief;
He turns to smiles each trembling tear,
To joy each torturing grief.

6. Then turn to Him, 'mid terrors wild,
When sorrows overwhelm;
Remembering, like the fearless child,
Our Father's at the helm.

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QUESTIONS.—1. What is the subject of this poetry? 2. Why was not the captain's child afraid? 3. To whom should we look for aid in every time of trouble?

Which lines of this poetry rhyme? Can you give a reason for the different inflections marked in this piece?

LESSON VI.

WORDS FOR SPELLING AND DEFINING.

RE TEN′ TION, act of retaining or keeping.
FEE, reward for services.
JU′ RY, number of persons sworn to declare truth on evidence.
SUS PECT′ ED, mistrusted.
SIM′ PLY, merely.
IM PER FEC′ TION, defect.
MI NOR′ I TY, state of being under age.
CLI′ ENT, one who submits his cause to a lawyer.
OP POR TU′ NI TY, chance.
DE PEND′, rely.

In reading or speaking dialogues, the tones of voice should be varied so as to personate the different individuals.

THE HONEST YOUNG LAWYER AND HIS CLIENT.

JOHN TODD.

"Are you the láwyer?" said a young man, hastily taking off his hat.

"Yès, sir; that's my business. What can I do for you?"

"Why, something of a job, I reckon. The fact is I have got into a little trouble, and want a bit of help." And he took out a five-dollar bill, and laid it on the table.

The young lawyer made no motion toward taking it.

Client. Why don't you take it? I don't call it pay, but to begin with,—a kind of wedge,—what do you call it?

Lawyer. Retention-fee, I presume you mean.

Client. Just so; and, by your taking it, you are my lawyer. So take it.

Lawyer. Not quite so fast, if you please. State your case, and then I will tell you whether or not I take the retention-fee.

Client. Why, mister, the case is simply this. Last spring

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I was doing a little business by way of selling meat. So I bought a yoke of oxen of old Major Farnsworth. I was to have them for one hundred dollars.

Lawyer. Very well; what became of the oxen?

Client. Butchered and sold out, to be sure.

Lawyer. By you?

Client. Yes.

Lawyer. Well, where's the trouble?

Client. Why, they say that, as I only gave my note for them, I need not pay it; and I want you to help me to get clear of it.

Lawyer. How do you expect me to do it?

Client. Plain as day, man; just say, Gentlemen of the jury, this young man was not of age, when he gave Major Farnsworth the note, and, therefore, *in law*, the note is good for nothing,—that's all!

Lawyer. And was it really so?

Client. Exactly.

Lawyer. How came Major Farnsworth to let you have the oxen?

Client. Oh! the godly old man never suspected that I was under age.

Lawyer. What did you get for the oxen in selling them out?

Client. Why, somewhere between one hundred and thirty and one hundred and forty dollars,—they were noble fellows!

Lawyer. And so you want me to help you cheat that honest old man out of those oxen, simply because the law, this human imperfection, gives you the opportunity to do it! No, sir; put up your retention-fee. I promised my dying mother never to do such a thing, and I will starve first. And, as for you, if I wanted to help you to go to the State's prison, I could take no course so sure as to do what you offer to pay me for doing. And, depend upon it, the lawyer who does help you, will be your worst enemy. Plead minority! No; go, sir, and pay for your oxen honestly, and live and act on the principle, that, let what will come, ***you will be an honest man!***

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QUESTIONS.—1. Why the rising inflection on *lawyer* and *minority*, first and last paragraphs? 2. Why the falling inflection on *yes* and *no*, second and last paragraphs? Rule I., p. 26.

LESSON VII.

WORDS FOR SPELLING AND DEFINING.

Im′ port, meaning.	Punc tu al′ i ty, exactness.
Mo ment′ ous, important.	Lu′ di crous ly, sportively.
Af firm′ ed, declared; asserted.	Com′ pli ca ted, intricate.
Pro cras ti na′ tion, delay.	Lag′ gard, loiterer.
Post pon′ ing, putting off.	Re join′ der, answer; reply.
Im mense′, very great; infinite.	Aph′ o rism, maxim; precept.
Sub′ sti tu ted, put instead.	Ve loc′ i ty, speed; swiftness.
Po′ ten cy, power; energy.	Ec cen′ tric, erratic.

EXPLANATORY NOTES.—1. De mos′ the nes, the great Grecian orator, who, rather than to fall into the hands of his enemies, destroyed himself by taking poison.

SOURCES OF SUCCESS IN BUSINESS.

JOHN ANGELL JAMES.

1. Weigh well, young man, the import of that momentous word DILIGENCE. You remember the anecdote of [1]Demosthenes, who, on being asked the first grace of elocution, replied, "Action!" The second? "*Action!*" The third? "ACTION!" So, if asked, what is the first qualification of a successful tradesman? I answer, "Diligence!" The second? "*Diligence!*" The third? "DILIGENCE!"

2. Write it upon your hearts. Keep it ever before your eyes. Let it be ever sounding in your ears. Let it be said of you, as was affirmed of that admirable and holy missionary, Henry Martyn, when he was at college, "that he was known as the man *who never lost an hour.*"

3. *Method* and *system* have much to do with failure or success. In this I include *promptness* as opposed to procrastination. No habit can be more fatal to success than

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that wretched disposition of postponing till another time, that which ought to be done at once.

4. Procrastination has ruined millions. There is a class of adverbs, which some men appear never to have studied, but which are of immense importance in all the affairs, both of time and eternity. I mean the words "*instantly;*" "*immediately;*" "*at once;*" "*now;*" and for which they have unhappily substituted, "*presently;*" "*by and by;*" "*to-morrow;*" "*at some future time.*"

5. Young men! catch the inspiration of that weighty monosyllable—"Now." Yield to the potency of that word —"*instantly.*" But, to use a still more business-like term, acquire a habit of "*dispatch.*" And, in order to do this, do not only something immediately, but do immediately the thing that ought to be done next.

6. *Punctuality* is of immense consequence. It has been rather ludicrously said, "some people seem to have been born half an hour after their time, and they never fetch it up all their lives." In the present busy age, when business is so extended and complicated, and when, of course, one man is so dependent upon another, and often many upon one, a want of punctuality is not only a fault, but a vice, and a vice which inflicts an injury, not only upon the transgressor himself, but upon others who have been waiting for him.

7. "You have caused us to lose an hour," said a gentleman to another, for whose appearance twelve persons had been waiting. "Oh, that is impossible," replied the laggard; "for it is only five minutes after the time!" "Very true," was the rejoinder; "but here are twelve of us, *each* of whom has lost five minutes." He who keeps servants, customers, or creditors waiting, through his want of punctuality, can never prosper. This is as irreligious as it is injurious, inasmuch as the apostle has commanded us to "redeem the time."

8. *Order* is no less essential to system and success than promptness and punctuality. Order, it is said, is heaven's first law; an aphorism as true of earth as it is of heaven, and as applicable to the movements of trade as of the stars. A

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place and a time for everything, and everything in its place and time, is the rule of every successful tradesman.

9. A disorderly and irregular man may be diligent, that is, may be ever in a bustle, a very different thing from a well-regulated activity; but his want of order defeats everything. The machinery of his habits may have velocity and power, but its movements are irregular and eccentric, and, therefore, unproductive, or productive only of uncertain, incomplete, and sometimes mischievous results.

10. A disorderly man wastes not only his own time, but that of others who are dependent upon, and waiting for him; nor does the waste stop here; for what a useless expenditure of energy and a painful reduction of comfort are going on.

QUESTIONS.—1. What are some of the qualifications essential to success in business? 2. What is said of procrastination? 3. What, of punctuality? 4. What, of order? 5. What, of a disorderly and irregular man?

Why are some words in this piece printed in italics and capitals? What is emphasis? See p. 18.

LESSON VIII.

WORDS FOR SPELLING AND DEFINING.

MU′ TU AL, reciprocal.
DE PEND′ ENCE, reliance.
DIS POS′ ED, inclined.
NUM′ BER LESS, innumerable.
BEN′ E FITS, advantages.
FAULT′ Y, wrong; erroneous.
IN′ DO LENT, lazy; listless.
HU MIL′ I TY, lowliness; modesty.
CA′ PA BLE, endued with power.
EX AM′ PLE, pattern; sample.
DE GREE′, measure; extent.
DIS COUN′ TE NANCE, discourage.
ALMS, what is given to the poor.
FOR′ WARD ING, sending; transmitting.
DIS TRESS′ ED, afflicted.

ALL CAN DO GOOD.

CATHARINE TALBOT.

1. Every one of us may, in something or other, assist or instruct some of his fellow creatures; for the best of the human race is poor and needy, and all have a mutual dependence on one another; there is nobody that can not do some good; and every one is bound to do diligently all the

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good that he can. It is, by no means, enough to be rightly disposed, to be serious, and religious in our closets; we must be useful, too, and take care that, as we all reap numberless benefits from society, society may be the better for every one of us.

2. It is a false, a faulty, and an indolent humility, that makes people sit still and do nothing, because they will not believe that they are capable of doing much; for every body can do something. Every body can set a good example, be it to many or to few. Every body can, in some degree, encourage virtue and religion, and discountenance vice and folly. Every body has some one or other whom he can advise, or instruct, or, in some way, help to guide through life.

3. Those who are too poor to give alms, can yet give their time, their trouble, their assistance in preparing or forwarding the gifts of others; in considering and representing distressed cases to those who can relieve them; in visiting and comforting the sick and afflicted. Every one can offer up his prayers for those who need them; which, if they do reverently and sincerely, they will never be wanting in giving them every other assistance that it should please God to put in their power.

QUESTIONS.—1. What are all under obligations to do? 2. How may those who are too poor to give alms, assist their fellow-creatures? 3. What is said of those who do good, Luke vi. 35th verse?

LESSON IX.

WORDS FOR SPELLING AND DEFINING.

AID, help; assist.
SOOTH′ ING, solacing.
SUC′ COR, help; relieve.
WEA′ RY, tired; fatigued.
WID′ OW, a woman whose husband is dead.
BE REFT′, deprived.
FA′ VOR ED, benefited.
COM′ FORT, solace; soothe.
OR′ PHAN, child bereaved of its parents.
HEED′ LESS, careless; thoughtless.
RE DEEM′, rescue; recover.
MIS′ ER Y, wretchedness.
SHARE, divide.

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WHO IS MY NEIGHBOR?

ANON.

1. Thy néighbor? It is he whom thou
Hast power to aid and bless,
Whose aching heart, or burning brow
Thy soothing hand may press.

2. Thy néighbor? 'Tis the fainting poor,
Whose eye with want is dim,
Whom hunger sends from door to door—
Go thou, and succor him.

3. Thy néighbor? 'Tis that weary man,
Whose years are at their brim,
Bent low with sickness, cares and pain—
Go thou, and comfort him.

4. Thy néighbor? 'Tis the heart bereft
Of every earthly gem;
Widow and orphan, helpless left—
Go thou, and shelter them.

5. Whene'er thou meet'st a human form
Less favored than thine own,
Remember 'tis thy neighbor worm,
Thy brother or thy son.

6. Oh! pass not, pass not heedless by;
Perhaps, thou canst redeem
The breaking heart from misery—
Go, share thy lot with him.

QUESTIONS.—1. Is the sentiment contained in this piece, similar to that in the previous lesson? 2. Did the conduct of the good Samaritan illustrate this principle? Luke, x. chap. 30–37th verses. Why the rising inflection on *neighbor?* p. 27, Rule II. Note 1.

LESSON X.

WORDS FOR SPELLING AND DEFINING.

LAY, song.
WAN′ DER ED, roved; rambled.
AM′ PLE, broad; spacious.
THITH′ ER, to that place.
RE CLIN′ ED, lay; leaned back.
CON CEAL′ ED, hid.

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THE BLIND BOY.

F. L. HAWKS.

1. It was a blessed summer's day;
The flowers bloomed, the air was mild;
The little birds poured forth their lay,
And every thing in nature smiled.

2. In pleasant thought I wandered on
Beneath the deep wood's ample shade,
Till, suddenly, I came upon
Two children who had thither strayed.

3. Just at an aged birch-tree's foot,
A little boy and girl reclined;
His hand in hers she gently put,—
And then I saw the boy was blind.

4 The children knew not I was near;
A tree concealed me from their view;
But all they said I well could hear,
And I could see all they might do.

5. "Dear Mary," said the poor blind boy,
"That little bird sings very long:
So do you see him in his joy,
And is he pretty as his sóng?"

6 "Yès, Edward, yès;" replied the maid,
"I see the bird on yonder tree."
The poor boy sighed, and gently said:
"Sister, I wish that I could see.

7. "The flowers, you say, are very fair,
And bright green leaves are on the trees,
And pretty birds are singing there;
How beautiful for one who sees!

8. "Yet I the fragrant flowers can smell,
And I can feel the green leaf's shade,
And I can hear the notes that swell
From those dear birds that God has made.

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9. "So, sister, GOD to me is kind,
Though sight, alas! He has not given;
But tell me, are there any blind
Among the children up in Heáven?"

10. Nò; dearest Edward, there all see;
But why ask me a thing so odd?"
"Oh, Mary, He's so good to me,
I thought I'd like to look at GOD!"

11. (*pl.*) Ere long, Disease his hand had laid,
On that dear boy so meek and mild;
His widowed mother wept and prayed
That GOD would spare her sightless child.

12. He felt her warm tears on his face,
And said: "Oh, never weep for me;
I'm going to a bright, bright place,
Where Mary says, I GOD shall see!

13. "And you 'll come there, dear Mary, too;
But, mother, dear, when you come there,
Tell Edward, mother, that 'tis you—
You know I never saw you here!"

14. He spoke no more, but sweetly smiled,
Until the final blow was given;
When GOD took up the poor blind child,
And opened first his eyes—in Heaven.

QUESTIONS.—1. Why the rising inflection on *song* and *heaven*, last words of the 5th and 9th verses? 2. Why the falling on *yes* and *no*, first words of the 6th and 10th verses? See Rule I. p. 26.

LESSON XI.

WORDS FOR SPELLING AND DEFINING.

LIV′ ER Y, dress; garb.
A′ E RIE, nest of a bird of prey.
DES TI NA′ TION, appointed place.
E′ THER, matter, finer than air
CA REER′ ING, moving speedily
TEN′ SION, a stretching.
GY RA′ TIONS, circular motions.
AS PI RA′ TIONS, ardent desires.

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THE TEACHER'S FABLE.

MRS. EMILY C. JUDSON.

1. "I will give you a fable," said Mr. Dawson to his pupils, "which, although it may not be so interesting as our Indian story, may afford some amusement."

2. "A fable! why, that is a story, Mr. Dawson."

3. "Right, Lewis; now, can you tell me how it differs from the stories I have told you before?"

4. "Why fables are *big stories*."

5. "They are *wrong stories*," said little Abby Stillman.

6. "They are *fish stories*," added Lewis.

7. "No; *animal stories*," said Julia May; "for Æsop's fables are all about wolves, and lambs, and foxes, and other animals. Fables are stories that are not true."

8. "Are all stories that are not true, fables?" inquired Mr. Dawson.

9. "No, sir; not the kind of fable that you mean," said Allen Lucas.

10. "All stories that are not true, may, in one sense, be considered fables," said a soft voice in low, measured tones; "but a true fable always conveys a hidden moral." Mr. Dawson smiled on the last speaker, and then proceeded with his FABLE.

11. Down by a river's side, a careful goose had made her nest among the sedges and ferns; and there, one sunny day in spring, she left her helpless family in their bright yellow livery, and went away in search of food. On her return, she found a stranger nestled among her little ones, which were all stretching out their long necks toward him, and joining their shrill voices in a concert of sounds, that nothing, not belonging to the goose family, ever conjured up.

12. As soon as the mother goose had an opportunity for making observations, she found this stranger had wings and a head and feet not altogether unlike her own offspring, and was clothed in a natural coat of feathers, which proved him, beyond the shadow of a doubt, to belong to the extensive

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race of birds. To be sure, his feathers were of an ugly gray; his beak was hooked suspiciously, instead of extending forward, flat and honest, like the bills of her own little ones; and his toes were divided and furnished with long claws, instead of being connected by that beautiful fan-like web, which would enable him to paddle across the water, like a living fairy-boat.

13. Mrs. Goose did not at all like her visitor; but she discovered that the poor stranger, which was yet a nestling, had met with some misfortune, by which he had been badly bruised, and, in consequence, was utterly unable to move. Now, the goose, notwithstanding her noisy, bustling way, is really a benevolent bird; and so she took the stranger under her own wing, and fed him with her own food, and made him so comfortable that he felt quite at home in the family.

14. The gray eaglet, when the aerie was broken up, in which he had been lodged, was too young to remember anything about it; and, not being at all aware that his destination was the sky, he wandered around among the green sedges, and through the tall meadow-grass with his companions, trying his wing only when he came to the clear stream, on which they floated, and then he would hover about them, until they stepped upon the sand, and were ready for another excursion.

15. True, when the fern was unusually tangled, and his pathway became laborious, he would show the admiring and curious goslings how much more easily he could accomplish a short journey than they; but, otherwise, he seemed to be perfectly contented by equaling them.

16. The young eagle did not know what it was to fly away in the pure, blue sky, as free as the cloud that floated above his head, and there was nothing to induce him to make the attempt; so, in time, his nature became tame, and he loved to crouch in the barn-yard, and listen to the clamors of silly geese; and, although conscious of being less earthly than they, he had too long been accustomed to groveling

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things, to feel that his natural superiority only rendered his position the more degrading.

17. One day, after the eagle had attained his growth, and become very goose-like in his nature, as he was digging in the mud for worms, he was startled by the whiz of a wing above his head; and, on looking up, he discovered a bird above him, so like himself that he was obliged to look back upon the ground, to become assured that it was not the reflection of his own form, as he had often seen it on the water.

18. Again he looked at the bird, which wheeled and circled above him for a moment, and then, as if disdaining such a near approach to earth, spread out his wings and mounted upward—up, up, clear away—plunging into the liquid ether, until he became a mere speck upon the blazing sun.

19. Again he came a little nearer earth, waved his wing in wild triumph, and went careering through the air, now lost behind a dark cloud that was just hovering on the verge of the horizon, and now far away in the opposite direction, basking in the burning sunbeam, and seemingly tossing the drifted clouds, like snow-wreaths on his wings.

20. The eye of the poor eagle kindled at the sight; and he felt every feather bristle, and every muscle stretch itself to its utmost tension, as he watched the gyrations of the noble bird; and when, at last, he saw him hovering over a wild, craggy hight, and then plunging into its bosom, as though its darkest recesses were all familiar, he started, like a man awakened from a long night-mare dream.

21. With a scream of joy he expanded his wings, and rose upward for a little way; but, as a puff of wind came past him, he veered from his course, and was nigh losing his self-command; making a strong effort, however, he preserved his balance, fluttered his wings again, struggled with another current of air, then sunk back to earth exhausted, and hid his head under his useless wing.

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22. Poor bird! he had been content to fold his pinion, because his associates did not fly, and now it was too weak to bear him up; and, though his eagle nature was so awakened that he loathed the earth, and longed to track out his way among the clouds, he knew that he was doomed to crawl about like a creeping reptile.

23. "I should think that he might learn to fly, yet," interrupted one of the listeners. "Perhaps, he might," said Mr. Dawson; "being a *young* bird; very likely he might." "But an eagle *couldn't* be so kept down," said another; "you couldn't tame an eagle and make such a goose of him."

24. "Is man, then, inferior to a bird?" said Mr. Dawson, with one of his peculiar smiles, "that his high spirits can be kept down, his aspirations tamed, his whole nature degraded, and he made the slave of circumstances?"

QUESTIONS.—1. What application can you make of this fable? 2. Who may be compared to this young eagle?

LESSON XII.

WORDS FOR SPELLING AND DEFINING.

GOAL, the bound in a race.
RE MORSE', anguish from a sense of guilt.
VA' CANT, empty; not filled.
DE VOID', destitute.
VI' SION, something imagined.
RE CALL' ED, recollected.
FER' TILE, rich; fruitful.
RE SOUND' ING, echoing.
IS' SUE, passage out; outlet.
AG' O NY, extreme pain.
EM' BLEM, symbol; sign.
UN A VAIL' ING, vain; useless.
TOW' ER, steeple; turret.
O VER WHELM' ED, overcome.
DE SPAIR' ING, hopeless.
FER' VENT LY, ardently.
LIN' GER, loiter; delay.
THRESH' OLD, door-way; entrance.

THE TWO ROADS.

JEAN PAUL RICHTER.

1. It was New Year's night. An aged man was standing at a window. He raised his mournful eyes toward the deep blue sky, where the stars were floating, like white lilies, on the surface of a clear, calm lake. Then he cast them on the

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earth, where few more hopeless beings than himself now moved toward their certain goal,—the tomb.

2. Already he had passed sixty of the stages which lead to it, and he had brought from his journey nothing but errors and remorse. His health was destroyed, his mind vacant, his heart sorrowful, and his old age devoid of comfort.

3. The days of his youth rose up, in a vision, before him, and he recalled the solemn moment, when his father had placed him at the entrance of two roads,—*one* leading into a peaceful, sunny land, covered with a fertile harvest, and resounding with soft, sweet songs; while the *other* conducted the wanderer into a deep, dark cave, whence there was no issue, where poison flowed, instead of water, and where serpents hissed and crawled.

4. He looked toward the sky, and cried out in his agony: "O youth, return! O my father, place me once more at the entrance to life, that I may choose the better way!" But the days of his youth and his father had both passed away.

5. He saw wandering lights floating away over dark marshes, and then disappear. *These* were the days of his wasted life. He saw a star fall from heaven, and vanish in darkness. This was an emblem of himself; and the sharp arrows of unavailing remorse struck home to his heart. Then he remembered his early companions, who entered on life with him, but who, having trod the paths of virtue and of labor, were now honored and happy on this New Year's night.

6. The clock, in the high church-tower, struck, and the sound, falling on his ear, recalled his parents' early love for him, their erring son,—the lessons they had taught him,—the prayers they had offered up on his behalf. Overwhelmed with shame and grief, he dared no longer look toward that Heaven, where his father dwelt; his darkened eyes dropped tears, and, with one despairing effort, he cried aloud: "COME BACK, my early days! COME BACK!"

7. And his youth *did* return; for all this was but a *dream*

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which visited his slumbers on New Year's night. He was still young; his faults alone were real. He thanked God fervently, that time was still his own; that he had not yet entered the deep, dark cavern; but that he was free to tread the road leading to the peaceful land, where sunny harvests wave.

8. Ye who still linger on the threshold of life, doubting which path to choose, remember that, when years are passed, and your feet stumble on the dark mountain, you will cry bitterly, but cry in vain: "O YOUTH, RETURN! O, GIVE ME BACK MY EARLY DAYS!"

QUESTIONS.—1. What is meant by the phrase, "he had passed sixty of the stages," &c., 2d paragraph? 2. Describe these *two roads*. 3. Where did he desire to be again placed? 4. What reminded him of "the days of his wasted life?"

What pause after *goal*, 1st paragraph? See p. 43. What kind of emphasis on *one* and *other*, 3d par.? See note VII. p. 22. What kind of emphasis on "*Come back*," 6th par.? Note VI. p. 21.

LESSON XIII.

WORDS FOR SPELLING AND DEFINING.

VOY' A GER, one who travels by water.
BARK, boat, or vessel.
STRAY' ING, wandering; roving.
DIM' PLING, forming dimples.
ZEPH' YRS, soft gentle winds.
RIP' PLES, little curling waves.
NAUGHT, nothing.
SPELL, charm.
LOW' ER, threaten; frown.
BE DIM' MED, made dim.
UN CON' SCIOUS, not conscious.
BE GUIL' ING, deluding; deceiving.
GAY' LY, merrily; mirthfully.
BIL' LOW, wave; surge.

THE YOUTHFUL VOYAGER.

J. T. HEADLEY.

1. A boat lay on the summer sea,
The light waves round it leaping;
While laughing sunbeams, bright and free,
Played o'er an infant sleeping;
And far away, that bark, in glee,
Was o'er the bright deep straying;
While all around the dimpling sea
With zephyrs soft was playing.

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2. O! it was sweet, around that child,
To see the ripples dancing,
And o'er its brow, so soft and mild
The sunbeams brightly glancing;
And then I prayed that naught might break
The angel-spell that bound it,
Or from its dreams the spirit wake,
That played so oft around it.

3. But, when, far-off upon the sky,
(*pl.*) I saw the tempest lower,
A mournful tear bedimmed mine eye
For that unconscious flower;
For still that bark rocked gay and light,
The rosy hours beguiling,
And still within, as fair and bright,
That infant form lay smiling.

4. I turned away; for who could see
(*pl.*) That child awake to sorrow?
The brightest smile so swiftly flee,
That Earth from Heaven may borrow?
For well I knew the angry wave
Would soon in wrath surround it,
And make its wild and lonely grave
'Mid ocean weeds that bound it.

5. Ah! thus methought, on life's bright tide
We make our youthful pillow,
And gayly o'er the waters glide,
From billow on to billow;
(*pl.*) But, oh! too soon the angry storm
Blots out each vision brightest;
And oft, alas! it wraps the form,
In which the heart beats lightest.

QUESTIONS.—1. Where is the scene laid in this piece? 2. Can you describe the condition of the boat and the child? 3. What is meant by calling the infant an "unconscious flower"? 4. What prayer did the observer of the scene offer for the safety of the child? 5. Why did he turn away from the sight? 6. What reflections follow on the events described in this piece?

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LESSON XIV.

WORDS FOR SPELLING AND DEFINING.

MIS' SION, errand; business.
WREATHE, entwine.
LAU' RELS, flowers for garlands.
AIM, purpose; intention.
CHER' ISH ED, dear; loved.
TRAI' TORS, betrayers.
SCORN' ED, despised; disdained.
STATE' LY, magnificent; grand.
FAME, renown; glory.
SCAN, examine critically.

LET VIRTUE BE YOUR AIM.

C. JILLSON.

1. Whatever be thy lot on earth,
Thy mission here below,
Though Fame may wreathe her laurels fair,
Around your youthful brow,—
If you would rise from earthly things,
And win a deathless náme,
Let all your ways be just and right—
Let virtue be your aim.

2. Though cherished friends may traitors prove,
Their kindness all depart,
And leave a mournful spell around
Thy sad and bleeding heárt;
Though you may oft be scorned by men,
Or those who bear the náme,
Let all your ways be just and right—
Let virtue be your aim.

3. Oh! ye who dwell in stately halls,
Where wealth and fame are known,
Remember you may yet be poor,
Neglected and alone!
(o) But, oh! remember this broad truth,
Ere others' faults you scan,
Your wealth may make a thousand fools—
BUT VIRTUE MAKES THE MAN.

QUESTIONS.—1. What principles are inculcated in this piece of poetry? 2. Why does the word *Fame* begin with a capital? Ans. Because Fame is here personified.

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LESSON XV.

WORDS FOR SPELLING AND DEFINING.

DIS CI′ PLES, learners; scholars.
GRIEV′ ED, pained; afflicted.
RE FORM′, change for the better.
CON DUCT′ ED, led; guided.
STAG′ NANT, still; motionless.
REP′ TILES, creeping animals.
VER′ MIN, small noxious animals.
I′ DLER, lazy person; sluggard.
LOATH′ SOME, disgusting.
VI CIN′ I TY, neighborhood.
WHOLE′ SOME, healthy.
NEST′ LE, harbor; lie close.
REC′ OG NIZE, perceive; discover.
IM′ AGE, likeness.
ME AN′ DER INGS, windings.
UN′ DER WOOD, small trees.

THE VOICE OF NATURE.

KRUMMACHER.

1. Among the disciples of Hillel, the wise teacher of the sons of Israel, was one named Saboth, whom every kind of labor displeased, so that he gave himself up to idleness and sloth. Hillel was grieved for the youth, and resolved to reform him. To this end he conducted him out one day to the valley of Hinnon, near Jerusalem.

2. Here there was a large pool of stagnant water, full of reptiles and vermin, and covered with slimy weeds. When they reached the valley, Hillel laid aside his staff, and said: "Here we will rest from our journey." But the youth was astonished, and said: "What! master; by this loathsome swamp? Do you not perceive what a poisonous odor arises from it?"

3. "Thou art right, my son," answered the teacher. "This swamp is like the soul of the idler. Who would remain in its vicinity?" Thereupon Hillel conducted the youth to a desolate field, in which grew only thorns and thistles, which choked the corn, and the wholesome plants.

4. Then Hillel leaned upon his staff and said: "Behold, this field has a fruitful soil, to bring forth all things agreeable and useful! But it has been forgotten and neglected. So it now produces stinging thistles, and thorns, and poisonous plants; and among them nestle snakes and moles. Before thou sawest the *soul;* now recognize the *life* of the idler."

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5. Then Saboth was filled with shame and repentance, and he said: "Master, why hast thou brought me to such a desolate and dreary region? This is the painful image of my soul and my life." Hillel, however, answered: "As thou wouldst not believe my words, I have tried whether the Voice of Nature would reach thy heart."

6. Saboth pressed the hand of his teacher, and said: "Thy attempt has not failed; a new life, thou shalt see, has begun within me." Thus it was, Saboth became an industrious youth.

7. Then Hillel conducted him into a fruitful valley, on the shore of a clear brook which streamed forth in lovely meanderings among fruitful trees, blooming meadows, and dark underwood. "See here," said the sage to the astonished youth, "the image of thy new, active life! Nature, which has warned thee, may now, also, reward thee. Her grace and beauty can delight those only, who, in her, gaze upon their own life."

QUESTIONS.—1. Why did Hillel conduct his pupil to a pool of stagnant water? 2. Whither next did he conduct him? 3. What effect did the Voice of Nature produce in his pupil's future conduct? 4. Whither next was he conducted? 5. Of what was it an image?

With what inflection should the latter part of the 2d paragraph be read?

LESSON XVI.

WORDS FOR SPELLING AND DEFINING.

VA CA′ TION, cessation of school duties.
ES′ SAY, literary composition.
CLEV′ ER, smart; intelligent.
AC QUIT′ TED, discharged duty.
IM PRES′ SION, effect.
AUD′ IT OR, hearer; listener.
DE TERM IN A′ TION, resolution.
MOR′ AL IZE, make moral reflections.
GEN′ IUS, natural talent.
DIS CUSS′, debate; argue.
IN CLIN A′ TION, propensity.
DROLL′ ER Y, comicalness.
FOR LORN′, wretched.
SUP PRESS′ ED, restrained.
DIS PATCH′ ED, finished.
COM PLA′ CEN CY, satisfaction.
SUC CEED′ ED, been successful.
E NU′ MER A TING, recounting.
RE FLEC′ TIONS, meditations.
SI′ NE CURE, office with revenue, but without labor.
RE SERV′ ED, retained; kept.

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THEORY AND PRACTICE.

JANE TAYLOR.

1. One evening during the vacation, Frank amused his younger brother Henry, by reading an essay which had gained him the first prize at school. The subject was *Self-Denial.* Frank was a clever lad, and had acquitted himself very well. He represented his subject in so striking a light, that it made a considerable impression on the mind of his young auditor; who, as soon as it was finished, thanked his brother for his good advice, and expressed a determination to endeavor to profit by it.

2. "I am afraid," said he, "I have never learned to deny myself as I ought; but I hope, brother Frank, that I shall not forget this lesson of yours. I wish now you would be so kind as to give me some more good hints on the subject."

3. Frank, not considering this the best possible compliment that could be paid to his composition, felt disappointed that, instead of commenting upon the force of his arguments, or the graces of his style, he should begin gravely to moralize about it, and it confirmed him in a favorite opinion of his, that his brother Henry, had not a spark of genius, nor ever would have.

4. Henry repeated his request; but, finding his brother more inclined to discuss the merits, and relate the success of his essay, than to draw a practical improvement from it, he contented himself with his own private resolutions. "To-morrow," said he to himself, "to-morrow morning I will begin." "But why not begin to-night?" said Henry.

5. The clock had just struck, and Henry recollected that his mother had desired them not to sit up a minute after the clock had struck nine. He reminded his brother of this order. "Never mind," said Frank; "here's a famous fire, and I shall stay and enjoy it." "Yes," said Henry; "here's a famous fire, and *I* should like to stay and enjoy it; but that would not be *self-denial;* would it, Frank?"

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6. "Nonsense!" said Frank,—"I shall not stir yet, I promise you." "Then good night to you," said Henry.

7. Whether his brother was correct in his opinion of Henry's want of genius, we shall not stay to inquire. Indeed, it is a question of very little importance, either to us or to him; since it can not be denied, that his reflections, and his conduct, on this occasion, displayed good sense, good principle, and strength of character; and these are sterling qualities, for which the brightest sparks of genius would be but a poor exchange.

8. Six o'clock was the time, at which Henry was expected to rise; but not unfrequently, since the cold weather set in, he had indulged an hour longer. When it struck six, the next morning, he started up; but the air felt so frosty, that he had a strong inclination to lie down again. "But no!" thought he, "here is a fine opportunity for *self-denial*;" and up he jumped without further hesitation.

9. "Frank! Frank!" said he, to his sleeping brother; "past six o'clock, and a fine star-light morning." "Let me alone," cried Frank, in a cross, drowsy voice. "Very well, then; a pleasant nap to you," said Henry, and down he ran, as gay as a lark. After finishing his Latin exercise, he had time to take a pleasant walk before breakfast; so that he came in fresh and rosy, with a good appetite, and, what was still better, in a good humor.

10. But poor Frank, who had just tumbled out of bed, when the bell rang, came down stairs looking pale, and cross, and cold, and discontented. Henry, who, if he had no genius, had some sly drollery peculiar to himself, was just beginning to rally him on his forlorn appearance, when he recollected his resolution. "Frank does not like to be laughed at, especially, when he is cross," thought he; so he suppressed his joke; and it requires some little *self-denial*, even to suppress a joke.

11. "I should like another half, I think, mother," said

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Frank, that day at dinner, just as he had dispatched a large hemisphere of mince pie. "Any more for you, Hénry?" said his mother. "If you please—nò; thank you," said Henry, withdrawing his plate; "for," thought he, "I have had enough, and more than enough to satisfy my hunger; and now is the time for *self-denial.*"

12. "Brother Henry," said his little sister, after dinner, "when will you show me how to do that pretty puzzle? You said you would a long time ago." "I am busy now, child," said Henry, "don't tease me,—there's a good girl." She said no more, but looked disappointed, and still hung upon her brother's chair. "Come, then," said he, suddenly recollecting himself; "bring me your puzzle;" and, laying down his book, he very good-naturedly showed his little sister how to place it.

13. That night, when the two boys were going to bed, Henry called to mind, with some complacency, the several instances, in the course of the day, in which he had succeeded in exercising self-denial; and he was on the very point of enumerating them to his brother Frank. "But no," thought he; "here is another opportunity still of denying myself; I will not say a word about it; beside, to boast of it would spoil all."

14. Henry lay down quietly, making the following sage reflections: "This has been a pleasant day to me, although I have had several disappointments in it, and done several things against my will. I find that *self-denial* is painful for a moment, but very agreeable in the end. If I go on this plan every day, I shall stand a good chance of having a happy life; for life is made up of days and hours, and it will be just as pleasant and as easy."

15. But here Henry's thoughts began to wander, and soon became quite indistinct. In fact, he was sound asleep, before he had half finished his reflections; the remainder must be supplied by the reader. One of them will, doubtless, be this,—that self-denial is no *sinecure* virtue; nor one

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which may be reserved for a few great occasions in life; but one that is wanted every day, and every hour; or, at least, as often as we are tempted to SELF-INDULGENCE.

QUESTIONS.—1. What was the subject of Frank's essay? 2. Did he practice it himself? 3. What opinion did he entertain of his brother Henry? 4. What qualities did Henry possess? 5. In what instances did Henry practice self-denial? 6. What effect did it produce on his mind? 7. When should we exercise self-denial?

What rule for the rising inflection on *Henry*, 7th par.? What, for the falling on *no?* What kind of emphasis on *self-denial* and self-indulgence?

LESSON XVII.

WORDS FOR SPELLING AND DEFINING.

DE CEIV′ ER, deluder.
UN IM PROV′ ED, neglected.
CHOICE, selection.
FALSE, deceitful; treacherous.
FOUN DA′ TION, basis; ground-work.
PROS′ PER ED, succeeded.
HEED, attention.
SPEED, make haste.
PHAN′ TOM, vision; fancy.
SIN CERE′, true; candid.
RE VERE′, reverence.

Let the following lines be read very slow, and be careful to emphasize properly the words printed in Italics and capitals.

TO-MORROW.

1. TO-MORROW! grand deceiver of our race!
For *thee*, still unimproved, *to-day* gives place,—
The *heart's* bad choice, and hence the *tongue* still says
To-morrow.

2. TO-MORROW! false foundation, broken reed!
Who ever prospered, that to thee gave heed?
Who madly wastes to-day, will never speed
To-morrow.

3 TO-MORROW! phantom of the idler's brain!
To-day, as *yesterday*, has come in vain
To him who, trifling, wisdom hopes to gain
To-morrow

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4. To-MORROW! Let the man of heart sincere
The *present time improve*, his God revere;
Who wisely lives *to-day*, has naught to fear
To-morrow.

QUESTIONS.—1. To what is to-morrow compared in the 1st verse? 2. To what, in the 2d? 3. To what, in the 3d? 4. *Who* has naught to fear to-morrow? 5. Are we likely to improve to-morrow, if we misimprove to-day?

LESSON XVIII.

WORDS FOR SPELLING AND DEFINING.

PRO CRAS TI NA′ TION, delay.
GRIEVE, mourn; sorrow.
STERN, severe; rigid.
URGE, press; impel.
RE BUKE′, reproof; reprehension.
CHIDE, blame; reproach.
HARM′ ED, injured; damaged.
STRUG′ GLE, strive; labor hard.
DEBT′ OR, one that owes.
THOR′ OUGH, complete; perfect.
BREACH, non-fulfillment; violation.
VIR′ TU OUS, morally good.
RE SENT′ MENT, retaliation.

PROCRASTINATION.

CHARLES MACKAY.

1. If Fortune with a smiling face,
Strew roses on our way,
When shall we stoop to pick them up?
To-day, my friend, *to-day.*
But should she frown with face of care,
And talk of coming sorrow,
When shall we grieve, if grieve we must?
To-morrow, friend, *to-morrow.*

2. If those who've wronged us, own their fault,
And kindly pity pray,
When shall we listen, and forgive?
To-day, my friend, *to-day.*
But, if stern Justice urge rebuke,
And warmth from Memory borrow,
When shall we chide, if chide we dare?
To-morrow, friend, *to-morrow.*

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3. If those to whom we owe a debt,
Are harmed unless we pay,
When shall we struggle to be just?
To-day, my friend, *to-day*.
But, if our debtor fail our hope,
And plead his ruin thorough,
When shall we weigh his breach of faith?
To-morrow, friend, *to-morrow*.

4. For virtuous acts, and harmless joys,
The minutes will not stay;
We've always time to welcome them,
To-day, my friend, *to-day*.
But care, resentment, angry words,
And unavailing sorrow,
Come far too soon, if they appear
To-morrow, friend, *to-morrow*.

QUESTIONS.—1. What is the subject of this poetry? 2. What virtues does it inculcate? 3. Why do Fortune, Justice, and Memory, begin with capital letters? 4. What is meant by *who've* and *we've*?

LESSON XIX.

WORDS FOR SPELLING AND DEFINING.

EA′ GER NESS, ardent desire.
WA′ RI LY, cautiously.
IN JU DI′ CIOUS, indiscreet.
DIS COV′ ER IES, disclosures.
VA RI′ E TY, different kinds.
TRAN′ SIENT, short; hasty.
DE SCRIP′ TION, account.
MO RASS′, low, wet ground.
SA VAN′ NAS, plains destitute of trees.
SU PER FI′ CIAL, not profound.
CON TEM PLA′ TION, meditation.
MYS TER′ IES, hidden things.
TRIV′ I AL, trifling.
SCRU′ PLE, doubt.
OB′ VI OUS NESS, plainness.
TEN′ DEN CY, drift; direction.
IN SIG NIF′ I CANT, unimportant.
Rides post, rides in haste.
Buckle to, apply with vigor.

INJUDICIOUS HASTE IN STUDY.

JOHN LOCKE.

1. The eagerness and strong bent of the mind after knowledge, if not warily regulated, is often a hinderance to it. It still presses into farther discoveries and new objects, and catches at the variety of knowledge, and, therefore, often

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stays not long enough on what is before it, to look into it as it should, for haste to pursue what is yet out of sight.

2. He that rides post through a country, may be able, from the transient view, to tell, in general, how the parts lie, and may be able to give some loose description of here a mountain, and there a plain; here a morass, and there a river; woodland in one part, and savannas in another.

3. Such superficial ideas and observations as these, he may collect in galloping over it; but the more useful observations of the soil, plants, animals, and inhabitants, with their several sorts and properties, must necessarily escape him; and it is seldom men ever discover the rich mines without some digging.

4. Nature commonly lodges her treasures and jewels in rocky ground. If the matter be knotty, and the sense lies deep, the mind must stop and buckle to it, and stick upon it with labor and thought, and close contemplation, and not leave it until it has mastered the difficulty, and got possession of truth.

5. But, here, care must be taken to avoid the other extreme; a man must not stick at every useless nicety, and expect mysteries of science in every trivial question or scruple that he may raise. He that will stand to pick up, and examine every pebble that comes in his way, is as unlikely to return enriched and laden with jewels, as the other that traveled full speed.

6. Truths are not the better nor the worse for their obviousness or difficulty; but their value is to be measured by their usefulness and tendency. Insignificant observations should not take up any of our minutes; and those that enlarge our view, and give light toward further and useful discoveries, should not be neglected, though they stop our course, and spend some of our time in fixed attention.

QUESTIONS.—1. What often proves a hinderance to the acquirement of knowledge? 2. What proof of this? 3. Where are the richest treasures to be found, and how are they to be obtained? 4. What must be done when the sense lies deep? 5. In doing this what should be avoided? 6. By what is the value of truth to be measured?

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LESSON XX.

WORDS FOR SPELLING AND DEFINING.

Ac′ cess, admittance; near approach.
De part′ ments, parts; portions.
Ma te′ ri als, subjects.
Dis tin′ guish ed, eminent.
Re fine′ ment, polish of manners.
Civ il i za′ tion, state of being civilized.
Ac qui si′ tion, act of acquiring.
Prev′ a lent, general.
Ex hib′ its, presents to view.
Rev o lu′ tions, changes.
Priv′ i lege, peculiar benefit.
Coun′ sel ors, advisers.
Re flect′, consider attentively
Con verse′, talk familiarly.
Re late, tell; narrate.
Scan′ dal, what is slanderous.
Vol′ umes, books.

BENEFITS OF READING.

1. Reading may be considered as the key which commands our entrance, and gives us access to the various departments of science and literature. It enlarges the sphere of observation, and affords abundant materials for exercising the faculties of the mind. Among all people distinguished for their refinement and civilization, the most prevalent and important art is that of reading. The improvement of the mind, the cultivation of taste, and the acquisition of knowledge, are the advantages derived from this art.

2. From reading we are made acquainted with the passing events and occurrences in various parts of the world, and are enabled to repeat the sentiments of those who have existed in former times. It brings to view the scenes of departed years, and exhibits the rise and fall, and the revolutions of the ancient communities of mankind; and offers to our reflection all the most important circumstances connected with the improvement of human society.

3. To have good books, and to be able to read them well, is a great privilege. They make us both wiser and better; they instruct us in our duty, and teach us how to behave ourselves. They comfort us in our distresses and afflictions. They pass away our leisure hours pleasantly and usefully; and the amusement which they afford, is cheaper than almost

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any other. They are true friends, excellent counselors, and agreeable companions.

4. Be careful to read with *attention*. When you are reading, do not be thinking of any thing else. People who read without thinking what they are reading about, lose their time; and they can not be the wiser, or the better for what they read. Reflect upon what you have read, or heard other people read; and, if you have a proper opportunity, converse upon it. To relate what you have read, or heard, is the best way to help you to remember it.

5. It may afford many useful and pleasant subjects of conversation; and it may often prevent quarreling, telling idle tales, silly joking, and talking scandal. In order to remember any particular passages in a book, read them over several times. If it instructed you in any particular duty, consider whether you have done your best to practice it.

6. A little in this way is more improving than many volumes, however excellent in themselves, read over in a hasty, careless manner. Let nothing tempt you to read a bad book of any kind. It is better not to read at all, than to read bad books. A bad book is the worst of thieves; it robs us of time, money, and principles.

QUESTIONS.—1. What are some of the benefits derived from reading? 2. How should we read? 3. What will assist us to remember what we read? 4. What is said of bad books? 5. To what are they compared? 6. Of what do they rob us?

LESSON XXI.

WORDS FOR SPELLING AND DEFINING.

UN DER STAND′ INGS, minds.
EX HAUST′ ED, used; expended.
CRIT′ I CISM, act of judging in literary matters.
IN DUC′ ED, led; caused.
SUS PECT′, doubt; mistrust.
AC CUS′ TOM ED, habituated.
DIS SAT′ IS FI ED, discontented.
CON TROL′, sway; government.
RE LAX′, become remiss.
AT TEMPT′ ED, tried; endeavored
A BATE′, lessen; diminish.
AD MI RA′ TION, high regard.
REV′ ER ENCE, deep respect.
PRO PENS′ I TIES, inclinations.
DE FIL′ ED, corrupted; polluted.
IM AG IN A′ TION, fancy.
MON′ STROUS, shocking; hateful.

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THE TRUE TEST OF A BOOK.

SOUTHEY.

1. Young readers, you whose hearts are open, whose understandings are not yet hardened, and whose feelings are neither exhausted nor incrusted by the world, take from me a better rule than any professor of criticism will teach you. Would you know whether the tendency of a book is good or evil, examine in what *state of mind* you lay it down.

2. Has it induced you to suspect that what you have been accustomed to think unlawful, may, after all, be ínnocent;—and that that may be harmless, which you have hitherto been taught to think dángerous? Has it tended to make you dissatisfied and impatient under the control of others, and disposed you to relax in that self-government, without which both the laws of God and man tell us there can be no virtue, and, consequently, no háppiness?

3. Has it attempted to abate your admiration and reverence for what is great and good, and to diminish in you the love of your country and your fellow-créatures? Has it addressed itself to your pride, your vanity, your selfishness, or any other of your evil propénsities? Has it defiled the imagination with what is loathsome, and shocked the heart with what is mónstrous?

4. Has it disturbed the sense of right and wrong, which the Creator has implanted in the human sóul? If so, if you have felt that such were the effects that it was intended to produce, throw the book into the fire, whatever name it may bear on the title-page. Throw it into the fire, young man, though it should have been the gift of a friend; young lady, away with the whole set, though it should be the prominent furniture of a rosewood book-case.

QUESTIONS.—1. By what test may we know whether a book has a good or evil tendency? 2. Mention some of the effects by which you may know a bad book. 3. What is recommended to be done with such books?

Are the questions at the end of the 2d and 3d paragraphs *direct* or *indirect*? What inflections do indirect questions usually require?

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LESSON XXII.

WORDS FOR SPELLING AND DEFINING.

TEN′ DER, offer; present.	CULL′ ED, picked; selected.
IN TRIN′ SIC, true; real.	TYPES, signs; emblems.
RAR′ EST, most uncommon.	TO′ KEN, sign; memorial.
E MO′ TION, feeling; sensation.	CHER′ ISH, foster; encourage.
DE VO′ TION, sacred regard.	SEV′ ER, part; separate.

THE VALUE OF A GIFT.

O. G. WARREN.

1. 'Tis not the *value* of the gift,
That Friendship's hand may tender;
'Tis not the thing's intrinsic worth,
(Though gems of rarest splendor,)
That calls the heart's best gratitude,
Or wakes a deep emotion;
The simplest flower may be the gift,
And claim a life's devotion

2. A bunch of violets, culled when first
The showers of spring unfold them,
May be of small intrinsic worth,
And fade while yet we hold them;
Yet are they types of modest truth,
And may become a token,
From friend to friend, of kind regard,
That never shall be broken.

3. These fragrant flowers which thou hast given,
And I so fondly cherish,
May, ere another morn shall rise,
Before me fade and perish;
Yet they are sweet,—their grateful *soul*
No time nor change can sever;
So lives the memory of the gift;
It breathes of thee forever.

QUESTIONS.—1. In what does the real value of a gift consist? 2. Might even a violet or any little flower, if given with the proper spirit, awaken lasting gratitude? 3. Will not the affection indicated by such a gift, last long after the gift itself has perished?

How should a passage, included within a parenthesis, be read? See Sanders' Spelling Book, p. 158.

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LESSON XXIII.

WORDS FOR SPELLING AND DEFINING.

TOW′ ER ED, arose; soared.
A LOFT′, high in the air.
EV′ ER-GREEN, perennial.
EN DUR′ ANCE, duration.
RIV′ EN, split; rent asunder.
PRONE, lying down; prostrate.
RE BUK′ ED, reproved.
O VER TOP′ PING, surpassing in hight.
MOR′ AL, lesson or precept inculcated.
EX ALT′ ETH, lifts up; elevates.

THE BLASTED PINE.

H. W. HEYWOOD.

1. Far away, in the gloomy old forests of Maine,
Towered aloft, in his pride, a dark ever-green pine,
And he said, looking down on the lowlier trees,—
"None hath strength, or endurance, or beauty, like mine."

2. Ere the boast was well spoken, the sunlight had fled,
And the storm-cloud was bursting in wrath o'er his head;
From its bosom the bolt of Jehovah was thrown,
And the pride of the forest lay riven and prone.

3. "Why art thou here, my old friend?" said an oak, at whose foot,
The proud boaster, rebuked, was now helplessly laid;
Of his strength and endurance no traces remained;
Of his beauty—the wreck which the lightnings had made.

4. Thus the pine meek replied: "I forgot my low birth,
And rejoiced in o'ertopping my brothers of earth;
Now all broken and weak, on her bosom I lie,
Unavailing to mourn, and neglected to die."

MORAL.

If the story be simple, the moral is plain—
Who *exalteth* himself, shall be *humbled* again.

QUESTIONS.—1. What was the boast of the pine? 2. What happened to the pine during the thunder-storm? 3. What said the oak to the prostrate pine-tree? 4. What did the pine say in reply? 5. What is the moral of this piece? See Mat. 23d, 12th verse.

Which lines of this poetry rhyme? Point out the accented and unaccented syllables of each line. What pause after *beauty?*

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LESSON XXIV.

WORDS FOR SPELLING AND DEFINING.

IN TEG′ RI TY, honesty; uprightness.
DE FRAUD′, cheat; rob.
IN TRUST′ ED, put in trust.
PER SUAD′ ED, fully convinced.
AP PRO′ PRI ATE, set apart.
NU′ CLE US, kernel; that around which things are collected.
UN DI MIN′ ISH ED, not lessened.
DE TERS′, hinders; prevents.
HAZ′ ARD, risk; peril.
DE TEC′ TION, discovery.
TEMPT A′ TION, trial; allurement.
UN CLOG′ GED, unimpeded.
FI DEL′ I TY, faithfulness.
PRO MOT′ ED, advanced.
CAL′ CU LA TED, computed; reckoned.
DE LIB′ ER ATE LY, considerately; coolly.
DE CID′ ED, determined.
EX CLUDE′, shut out; disregard.
VI′ O LATE, break through; infringe.
POL′ I CY, expediency.
TEMPT′ RESS, female enticer.

THE TRUE TEST OF INTEGRITY.

W. H. VAN DOREN.

1. Suppose a clerk has it in his power to defraud his employer, (as young men of necessity are intrusted with large sums of money or other property,) and he is persuaded that the opportunity is one which, if embraced, will put it forever out of the power of any human being to discover it, he might thus reason with himself:

2. Here is an occasion, in which I can appropriate to myself a sum of money, and no one but the All-seeing Eye will behold my deed of guilt. It may be a nucleus, around which I can soon gather a fortune, and the wealth of my employer will remain undiminished. On the other hand, the act may be discovered, and my prospects blasted, and the possibility of my character being ruined, is a difficulty that deters me. I will not run the hazard.

3. That young man, being honest from the *fear of detection alone, is a dishonest youth.* When the time comes round, and brings with it a temptation unclogged by any danger of detection, that young man will prove himself false as the sea. He clings to fidelity, solely because by it he believes his interest will best be promoted.

4. He has looked at fraud in the face, and calculated de

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liberately the loss and gain of practicing it; but fear of detection, the prospect of rising in the firm, and a conscience that might destroy his peace, have decided him to act in such a manner as to exclude the only *element* of honesty in the act, viz., a regard to the law of Heaven?

5. When a certain young man in Egypt was tempted to violate the rights of his master's household, he did not stop to calculate the policy of the fraud, or balance the loss or gain which might result. His eye flashed up to Heaven, and he asked the fair temptress: "How can I do this great wickedness, and *sin against God?*"

QUESTIONS.—1. How might a dishonest clerk reason with himself, when the chance of defrauding his employer is offered? 2. Is a young man who refrains from fraud only from fear of detection, to be considered honest? 3. What alone is needed to make such a young man show his dishonesty in *acts?* 4. What alone makes him cling to fidelity? 5. What did a certain young man in Egypt say, when tempted to sin? 6. Who was this young man? See Genesis, 39th chap. 9th verse

LESSON XXV.

WORDS FOR SPELLING AND DEFINING.

CON' FINES, borders; boundaries.
IN AC CESS' I BLE, inapproachable.
DER' VISE, Turkish priest or monk.
AUS TER' I TY, rigor of life.
STER' ILE, barren; unfruitful.
SLAK' ED, quenched.
MAG NIF' I CENT, splendid.
MOSQUE, Mohammedan temple.
SCRU' PU LOUS LY, carefully; cautiously.
CER' E MO NIES, rites; forms.
DIS GUST' ED, highly displeased.
HY POC' RI SY, false pretension.
A BAN' DON ED, relinquished.
AN' CHOR ITE, hermit; monk.
SANC' TI TY, holiness; piety.
PEST' I LENCE, plague; infectious disease.
SOL' I TA RY, lonely.
STANCH, stop the flow of.
CIM' E TERS, Turkish short swords.
IM MOR TAL' I TY, endless life.
EN CUM' BER ED, clogged.
DIS BAND', dismiss; disperse.

1. MO HAM' ME DAN, pertaining to the religion of Mohammed, a famous false prophet, who was born about the year of our Lord 500.

2. BED' OU IN, (Bed ou een.) The Bedouins, that is, *dwellers in the desert*, are a numerous, wandering, Mohammedan race, dwelling in the deserts of Arabia, Egypt, and Northern Africa. They live at a distance from cities, occupying tents, huts, caverns, and ruins.

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THE THREE HEAVY STONES.

ANON.

1. It was on the confines of the desert, amid barren and almost inaccessible rocks, that Ben Achmet, the Dervise, led a life of austerity and devotion. A cave in the rock was his dwelling. Roots and fruits, the scanty products of the sterile region he inhabited, satisfied his hunger, and the fountain that bubbled up from the lower part of a neighboring cliff, slaked his thirst.

2. He had formerly been a priest in a magnificent mosque, and scrupulously conducted the ceremonies of the [1]Mohammedan faith; but, disgusted with the hypocrisy and injustice of those around him, he abandoned the mosque and his authority as a priest, betaking himself to the desert, to spend his days as an anchorite, in self-denial and devotion.

3. Years rolled over the head of Ben Achmet, and the fame of his sanctity spread abroad. He often supplied the traveler of the desert with water from his little well. In times of pestilence, he left his solitary abode to attend to the sick and comfort the dying in the villages that were scattered around, and often did he stanch the blood of the wounded Arab, and heal him of his wounds. His fame was spread abroad; his name inspired veneration, and the plundering [2]Bedouin gave up his booty at the command of Ben Achmet, the Dervise.

4. Akaba was an Arabian robber; he had a band of lawless men under his command, ready to do his bidding. He had a treasure-house stored with ill-gotten wealth, and a large number of prisoners. The sanctity of Ben Achmet arrested his attention; his conscience smote him on account of his guilt, and he longed to be as famed for his devotion as he had been for his crimes.

5. He sought the abode of the Dervise, and told him his desires. "Ben Achmet," said he, "I have five hundred cimeters ready to obey me, numbers of slaves at my com-

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mand, and a goodly treasure-house filled with riches; tell me how to add to these the hope of a happy immortality?"

6. Ben Achmet led him to a neighboring cliff that was steep, rugged, and high, and pointing to three large stones that lay near together, he told him to lift them from the ground, and to follow him up the cliff. Akaba, laden with the stones, could scarcely move; to ascend the cliff with them, was impossible. "I can not follow thee, Ben Achmet," said he, "with these burdens." "Then cast down one of the stones," replied the Dervise, "and hasten after me." Akaba dropped one of the stones, but still found himself too heavily encumbered to proceed.

7. "I tell thee it is impossible," cried the robber chieftain; "thou thyself couldst not proceed a step with such a load." "Let go another stone, then," said Ben Achmet.

8. Akaba readily dropped another stone, and, with great difficulty, clambered the cliff for awhile, till, exhausted with the effort, he again cried out that he could come no further. Ben Achmet directed him to drop the last stone, and no sooner had he done this, than he mounted with ease, and soon stood with his conductor on the summit of the cliff.

9. "Son," said Ben Achmet, "thou hast three burdens which hinder thee in thy way to a better world. Disband thy troops of lawless plunderers, set thy prisoners at liberty, and restore thy ill-gotten wealth to its owners; it is easier for Akaba to ascend this cliff with the stones that lie at its foot, than for him to journey onward to a better world, with power, pleasure, and riches in his possession."

QUESTIONS.—1. Who was Ben Achmet? 2. Why did he abandon the Mohammedan faith? 3. Where did he betake himself? 4. In what acts of kindness and charity did he spend much of his time? 5. How did the Bedouins regard him? 6. How was Akaba, the robber, affected by the character of Ben Achmet? 7. What advice did Ben Achmet give to Akaba? 8. How did he show the robber the difficulty of journeying to a better world with the burden of sin on his shoulders?

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LESSON XXVI.

WORDS FOR SPELLING AND DEFINING.

EN′ VY, pain at another's success.
BAL′ ANCE, weigh; compare.
CON TRA DICT′ O RY, opposite.
CON TEMN′, despise; disdain.
CON SUMES′, absorbs; uses up.
RE PRESS′, restrain; subdue.
CON TEMPT′, disdain; scorn.
O VER RAT′ ING, over-estimating.
PER FEC′ TIONS, excellencies.
AD VAN TA′ GEOUS, profitable.
DE FEND′, protect; advocate.
IN′ NO CENCE, freedom from guilt.
VAL′ OR, courage; bravery.
DIS COURS′ ING, talking.

THE CURE OF ENVY.

SIR GEORGE MACKENZIE.

1. We may cure envy in ourselves, either by considering how useless, or how ill those things are, for which we envy our neighbor; or else how we possess as many or as good things. If I envy his greatness, I consider that he wants my quiet; as, also, I consider that he possibly envies me as much as I do him; and that, when I began to examine exactly his perfections, and to balance them with my own, I found myself as happy as he was.

2. And, though many envy others, yet very few would change their condition even with those whom they envy, all being considered. And I have often wondered why we have suffered ourselves to be so cheated by contradictory vices, as to contemn this day him whom we envied the last; or why we envy so many, since there are so few whom we think to deserve as much as we do.

3. Another great help against envy is, that we ought to consider how much the thing envied costs him whom we envy, and, if we would take it at the price. Thus, when I envy a man for being learned, I consider how much of his health and time that learning consumes; if, for being great, how he must flatter and serve for it; and, if I would not pay his price, there is no reason why I ought to have what he possesses.

4. Sometimes, also, I consider that there is no reason for my envy; he whom I envy, deserves more than he has, and I less than I possess. And, by thinking much of these, I

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repress the envy which grows still from the contempt of our neighbor and the overrating of ourselves. As, also, I consider that the perfections envied by me, may be advantageous to me; and thus I check myself for envying a great pleader, but am rather glad that there is such a man, who may defend my innocence; or to envy a great soldier, because his valor may defend my estate or country.

5. And, when any of my countrymen begin to raise envy in me, I *alter* the scene, and begin to be glad that my own country can boast of so fine a man; and I remember, that, though now I am angry at him, when I compare him with myself, yet, if I were discoursing of my nation abroad, I would be glad of that merit in him, which now displeases me.

6. Nothing is envied but what appears beautiful and charming; and it is strange that I should be troubled at the sight of what is pleasant. I endeavor, also, to make such my friends as deserve my envy; and no man is so base as to envy his friend. Thus, while others look on the angry side of merit, and thereby trouble themselves, I am pleased in admiring the beauties and charms which burn them as a fire, while they warm me as the sun.

QUESTIONS.—1. How may we cure envy in ourselves? 2. Can you mention the different ways suggested by the author of this piece?

What sound has *x* in *examine, exactly?* What difference in the sound of *th* in *thinking* and *these?* See p. 12.

LESSON XXVII.

WORDS FOR SPELLING AND DEFINING.

So LIL′ O QUY, a talking to one's self.
SOL′ I TUDE, loneliness.
DE SPAIR′, give up hope.
FROWN, look stern; scowl.
DUN′ GEON, close, dark prison.
PEER, peep; come in sight.
DI VERGE′, shoot out in different ways.
PET′ ALS, flower leaves.
FO′ CUS, converging point where rays of light meet.
E MERGE′, issue from.
CRO′ CUS, kind of flower.
AR RAY′ ED, decked; dressed.
SE RENE′, calm; placid.
DIS′ MAL, gloomy; sad.
PER HAPS′, perchance.

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THE CROCUS' SOLILOQUY.

H. F. GOULD.

1. Down in my solitude under the snow,
Where nothing cheering can reach me,—
Here, without light to see how to grow,
I'll trust to nature to teach me.

2. I will not despair, nor be idle, nor frown,
Locked in so gloomy a dwelling;
My leaves shall run up, and my roots shall run down,
While the bud in my bosom is swelling.

3. Soon as the frost will get out of my bed,
From this cold dungeon to free me,
Up will I peer with my little bright head;
All will be joyful to see me.

4. Then from my heart will young petals diverge,
As rays of the sun from their focus;
I from the darkness of earth will emerge,—
A happy and beautiful Crocus.

5. Gayly arrayed in my yellow and green,
When to their view I have risen,
Will they not wonder how one so serene
Came from so dismal a prison?

6. Many, perhaps, from so simple a flower
This little lesson may borrow,—
Patient to-day, through its gloomiest hour,
We come out the brighter to-morrow.

Questions.—1. What is the Crocus here supposed to say? 2. What lesson may many people learn from this little flower?

LESSON XXVIII.

WORDS FOR SPELLING AND DEFINING.

Per suade', convince.
Puls' es, beatings of the heart.
Thrill', tingling sensation.
Bide, wait; endure.
Re new', renovate; restore.
Prime, spring of life; youth.
Whoop, call; shout.
Smoth' er ed, stifled.
Wiles, deceives; beguiles.
Drear' i ness, gloominess.

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YOUTHFUL AMUSEMENTS.

N. P. WILLIS.

1. I love to look on a scene like this,
Of wild and careless play,
And persuade myself that I am not old,
And my locks are not yet gray;
(=) For it stirs the blood in an old man's heart,
And makes his pulses fly,
To catch the thrill of a happy voice,
And the light of a pleasant eye.

2. (𝄎) I have walked the world for fourscore years,
And they say that I am old;
That my heart is ripe for the reaper—DEATH,
And my years are well-nigh told.
It is very true—it is very true—
I'm old, and I "bide my time;"
But my heart will leap at a scene like this,
And I half renew my prime.

3. (") Play on! play on! I am with you there,
In the midst of your merry ring;
I can feel the thrill of the daring jump,
And the rush of the breathless swing.
I hide with you in the fragrant hay,
And I whoop the smothered call,
And my feet slip up on the seedy floor,
And I care not for the fall.

4. I am willing to die when my time shall come,
And I shall be glad to go;
(*pl.*) For the world, at best, is a weary place,
And my pulse is getting low;
(𝄎) But the grave is dark, and the heart will fail,
In treading its gloomy way,
(=) And it wiles my heart from its dreariness,
To see the young so gay.

QUESTIONS.—1. What effect did the view of youthful sports have upon the writer of this piece? 2. What age is he represented to be? What pause after *reaper*, 2d verse? When is this pause generally made? See p. 43. In reading this piece can you modulate the voice according to the notation marks? See p. 40. What is modulation? See IV. p. 33.

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LESSON XXIX.

WORDS FOR SPELLING AND DEFINING.

Ri′ vals, strives to excel.
Es ti ma′ tion, opinion; esteem.
De scrip′ tion, account.
Blight, blast; destroy.
Dis solv′ ing, melting.
Ge′ ni al, fruitful; productive.
In′ ter val, space between.
Tur′ tle, species of dove.
Fo′ li age, leaves collectively.
Clus′tered, growing in bunches.
En am′ el ed, inlaid; variegated.
Rev′ el ry, festive mirth; jollity.
Sens i bil′ i ty, delicate feeling.
Perch′ es, alights.
Suc ces′ sion, series.
Rap′ tur ous, joyful; thrilling.
Trem′ u lous ly, tremblingly.
Ec′ sta sy, excessive joy.
Par′ a mour, lover.
In tox i ca′ tion, high excitement.
Ru′ ral, pertaining to the country.
Mew′ ed, shut up; confined.
Live′ long, long in passing.
Var′ let, scamp; rascal.

THE BOBOLINK.

W. IRVING.

1. The happiest bird of our spring, and one that rivals the European lark, in my estimation, is the Bobolink. He arrives at that choice portion of the year, which, in this latitude, answers to the description of the month of May, so often given by the poets. With us, it begins about the middle of May, and lasts until nearly the middle of June.

2. Earlier than this, winter is apt to return on its traces, and to blight the opening beauties of the year; and later than this, begin the parching, and panting, and dissolving heats of summer. But, in this genial interval, Nature is in all her freshness and fragrance; "the rain is over and gone, the flowers appear on the earth, the time of the singing of birds is come, and the voice of the turtle is heard in our land."

3. The trees are now in their fullest foliage and the brightest verdure; the woods are gay with the clustered flowers of the laurel; the air is perfumed by the sweet-brier and the wild rose; the meadows are enameled with clover-blossoms; while the young apple, the peach, and the plum, begin to swell, and the cherry to glow among the green leaves.

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4. This is the chosen season of revelry of the Bobolink. He comes amidst the pomp and fragrance of the season; his life seems all sensibility and enjoyment, all song and sunshine. He is to be found in the soft bosoms of the freshest and sweetest meadows; and is most in song when the clover is in blossom.

5. He perches on the topmost twig of a tree, or on some flaunting weed, and, as he rises and sinks with the breeze, pours forth a succession of rich, tinkling notes, crowding one upon another, like the outpouring melody of the sky-lark, and possessing the same rapturous character.

6. Sometimes he pitches from the summit of a tree, begins his song as soon as he gets upon the wing, and flutters tremulously down to the earth, as if overcome with ecstasy at his own music. Sometimes he is in pursuit of his paramour; always in full song, as if he would win her by his melody; and always with the same appearance of intoxication and delight.

7. Of all the birds of our groves and meadows, the Bobolink was the envy of my boyhood. He crossed my path in the sweetest weather, and the sweetest season of the year, when all Nature called to the fields, and the rural feeling throbbed in every bosom; but, when I, luckless urchin, was doomed to be mewed up, during the livelong day, in a school-room, it seemed as if the little varlet mocked at me, as he flew by in full song, and sought to taunt me with his happier lot. O, how I envied him! No lessons, no tasks, no schools; nothing but holiday, frolic, green fields, and fine weather.

QUESTIONS.—1. When does the Bobolink appear? 2. What is the appearance of Nature at this season? 3. How does the Bobolink employ himself, and how does he seem to enjoy life? 4. What does the writer say of his fondness for this bird? 5. How does he say the Bobolink seemed to taunt him? 6. Where is the passage included within the quotation to be found? Cant. 2d chap. 11th and 12th verses. What is the primary meaning of the suffix AGE, and what is its signification in the word *foliage*, in the third paragraph? See Sanders' New Speller, Definer, and Analyzer, p. 143, Exercise 369.

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LESSON XXX.

WORDS FOR SPELLING AND DEFINING.

VO LUP′ TU A RY, one given to pleasure.
RUS′ TIC, dweller in the country.
VI′ BRATE, quiver.
RUS′ SET, reddish-brown.
GOR′ MAND, glutton.
CON VIV′ I AL, festal; social.
GAS TRO NOM′ IC AL, pertaining to good eating.
LUX′ U RIES, dainties.
MYR′ I ADS, tens of thousands.
BAN′ QUET ING, feasting.
COR′ PU LENT, fleshy; fat.
OR′ TO LAN, delicate, small bird.
EP′ I CURE, one given to luxury.
GORG′ ING, swallowing greedily.
VAUNT′ ED, boasted.
SENS′ U AL, luxurious.
PER′ SE CU TED, harassed; vexed.
IN TEL LECT′ U AL, mental.
ES CHEW′, avoid; shun.
DIS′ SI PA TED, loose; abandoned.

THE BOBOLINK.—CONTINUED.

1. Farther observation and experience have given me a different idea of this little feathered voluptuary, which I will venture to impart, for the benefit of my school-boy readers, who may regard him with the same unqualified envy and admiration which I once indulged.

2. I have shown him only as I saw him at first, in what I may call the poetical part of his career, when he, in a manner, devoted himself to elegant pursuits and enjoyments, and was a bird of music, and song, and taste, and sensibility, and refinement. While this lasted, he was sacred from injury; the very school-boy would not fling a stone at him, and the merest rustic would pause to listen to his strain.

3. But mark the difference. As the year advances, as the clover-blossoms disappear, and the spring fades into summer, his notes cease to vibrate on the ear. He gradually gives up his elegant tastes and habits, doffs his poetical and professional suit of black, assumes a russet, or rather a dusky garb, and enters into the gross enjoyments of common, vulgar birds.

4. He becomes a *bon vivant*, a mere gormand; thinking of nothing but good cheer, and gormandizing on the seeds of the long grasses, on which he lately swung and chanted so musically. He begins to think there is nothing like "the

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joys of the table," if I may be allowed to apply that convivial phrase to his indulgences. He now grows discontented with plain, every-day fare, and sets out on a gastronomical tour, in search of foreign luxuries.

5. He is to be found in myriads among the reeds of the Delaware, banqueting on their seeds; grows corpulent with good feeding, and soon acquires the unlucky renown of the Ortolan. Wherever he goes, *pop! pop! pop!* the rusty firelocks of the country are cracking on every side; he sees his companions falling by thousands around him; he is the *reed-bird*, the much-sought-for tit-bit of the Pennsylvanian epicure.

6. Does he take warning and reform? Not he! He wings his flight still farther south in search of other luxuries. We hear of him gorging himself in the rice swamps; filling himself with rice almost to bursting; he can hardly fly for corpulency. Last stage of his career, we hear of him spitted by dozens, and served up on the table of the gormand, the most vaunted of southern dainties, the *rice-bird* of the Carolinas.

7. Such is the story of the once musical and admired, but finally sensual and persecuted Bobolink. It contains a *moral*, worthy the attention of all little birds and little boys, warning them to keep to those refined and intellectual pursuits, which raised him to such a pitch of popularity, during the early part of his career; but to eschew all tendency to that gross and dissipated indulgence, which brought this mistaken little bird to an untimely end.

QUESTIONS.—1. How has farther observation changed the writer's opinion of this little bird? 2. How was the Bobolink regarded in his earlier career, even by the school-boy? 3. What changes come over this bird as the year advances? 4. What is he called, and how regarded, in Pennsylvania? 5. What name does he bear, and how does he live, farther South? 6. What is his fate in both regions? 7. What *moral* does the story of the Bobolink afford? 8. What is the meaning of the phrase *bon vivant*, in the 4th paragraph? *Ans.* A high-liver.

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LESSON XXXI.

WORDS FOR SPELLING AND DEFINING.

PHI LOS′ O PHER, wise man.
EN TER TAIN′ ING, treating with hospitality.
RE MOVES′, dishes removed.
CIV′ IL, well-ordered; civilized.
OR′ GAN, instrument; medium.
AD MIN′ IS TER ED, managed.
PRE SIDE′, rule over; govern.
A BASH′ ED, confused; ashamed.
CON TEN′ TION, strife.
FO MENT′ ER, exciter; instigator.
CAL′ UM NY, slander.
PRO FAN′ I TY, irreverence of sacred things.
ME′ DI UM, means; instrument.
SI MIL′ I TUDE, likeness; form.

Æ′ SOP, a celebrated writer of Fables, who flourished about 620, B. C.

A DINNER OF TONGUES.

1. Æsop was the servant of a philosopher named Xanthus. One day his master being desirous of entertaining some of his friends to dinner, he ordered him to provide the *best* things he could find in the market. Æsop thereupon made a large provision of *tongues*, which he desired the cook to serve up with different sauces. When dinner came, the first and second courses, the side dishes, and the removes, were all tongues.

2. "Did I not order you," said Xanthus, in a violent passion, "to buy the *best* victuals which the market afforded?"

3. "And have I not obeyed your orders?" said Æsop. "Is there any thing better than tongues? Is not the tongue the bond of civil society, the key of science, and the organ of truth and reason? It is by means of the tongue cities are built, and governments established and administered; with it men instruct, persuade, and preside in assemblies; it is the instrument with which we acquit ourselves of the chief of all our duties, the praising and adoring of the Deity."

4. "Well, then," replied Xanthus, "go to market tomorrow and buy me the *worst* things you can find. This same company shall dine with me, and I have a mind to change my entertainment."

5. When Xanthus assembled his friends the next day, he

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was astonished to find that Æsop had provided nothing but the very same dishes.

6. "Did I not tell you," said Xanthus, "to purchase the *worst* things for this day's féast? How comes it, then, that you have placed before us the same kind of food, which, only yesterday, you declared to be the very best?"

7. Æsop, not at all abashed, replied: "The tongue is the *worst* thing in the world as well as the *best;* for it is the instrument of all strife and contention, the fomenter of law-suits, the source of division and war, the organ of error, of cálumny, of falsehood, and even of profanity."

8. The conduct of Æsop, in this affair, my young friends, is quite instructive. For it is certainly true, that the tongue, according to circumstances, may be, and is the *best* or the *worst* thing in the world. Rightly used, it is the fittest organ of wisdom; wrongly used, it becomes the foulest medium of folly and wickedness.

9. "For," says the Bible, "every kind of beasts, and of birds, and of serpents, and of things in the sea, is tamed, and hath been tamed of mankind; but the tongue can no man tame; it is an unruly evil, full of deadly poison. Therewith bless we God, even the Father; and therewith curse we men, which are made after the similitude of God. Out of the same mouth proceedeth blessing and cursing. My brethren, these things ought not so to be."

QUESTIONS.—1. Who was Æsop? 2. What did he do when ordered to prepare a dinner of the *best* things for the friends of his master? 3. What was his reply when asked, why he prepared a dinner wholly of tongues? 4. What did he do when told to prepare a dinner of the *worst* things? 5. How did he justify his conduct in again serving up nothing but tongues? 6. What moral lies in this account of the dinner of tongues? 7. How is the tongue described in the epistle of James? See 3d chapter, 7th, 8th, 9th, and 10th verses.

What word is the antithetic to *best*, in the first paragraph? What kind of emphasis on these words? Note VII. p. 22. What kind of emphasis on *tongues*, first par.? Note VI. p. 21. What sound has *s* in Xanthus? p. 13.

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LESSON XXXII.

WORDS FOR SPELLING AND DEFINING.

TAL′ IS MAN, something magical.	LAIR, couch; lurking place.
RARE, excellent; valuable.	FRAIL, weak; easily broken.
PO′ TENT, powerful; efficacious.	RAVES, drives on furiously.
MAG′ IC, sorcery; witchcraft.	MIS FOR′ TUNE, calamity.
IL LU′ MINE, enlighten.	MAR′ IN ER, seaman; sailor.
DE SPITE′, in spite of.	SHRINK, draw back; quail.

NEVER DESPAIR.

WM. C. RICHARDS.

1. This motto I give to the young and the old,
More precious by far than a treasure of gold;
'Twill prove to its owner a talisman rare,
More potent than magic,—'tis *Never Despair!*

2. No, never despair, whatsoe'er be thy lot,
If Fortune's gay sunshine illumine it not;
Mid its gloom, and despite its dark burden of care,
If thou canst not be cheerful, yet, *Never Despair!*

3. Oh! what if the sailor a coward should be,
When the tempest comes down, in its wrath on the sea,
And the mad billows leap, like wild beasts from their lair,
To make him their prey, if he yield to Despair?

4. But see him amid the fierce strife of the waves,
When around his frail vessel the storm demon raves;
How he rouses his soul up to do and to dare!
And, while there is life left, will *Never Despair!*

5. Thou, too, art a sailor, and Time is the sea,
And life the frail vessel that upholdeth thee;
Fierce storms of misfortune will fall to thy share,
But, like the bold mariner, *Never Despair!*

6 Let not the wild tempest thy spirit affright,
Shrink not from the storm, though it come in its might;
Be watchful, be ready, for shipwreck prepare,
Keep an eye on the life-boat, and NEVER DESPAIR.

QUESTIONS.—1. What motto does the author of this piece give to the young and old? 2. How does the sailor behave in the midst of a storm? 3. How must *we* behave in the tempests of life?

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LESSON XXXIII.

WORDS FOR SPELLING AND DEFINING.

BAU′ BLE, gewgaw; trifle.
HU′ MORS, gratifies; indulges.
IN VADE′, enter; go into.
RE SPECT′ LESS, regardless.
DE SERT′, merit; worthiness.
REP U TA′ TION, character.
AF FECT′, aim at; aspire to.
GEN′ TRY, high birth; rank.
EX TIN′ GUISH, put out; destroy
UN SA′ VOR Y, offensive.
PRO POR′ TION, relative amount
GEN TIL′ I TY, dignity of birth.

ADVICE TO A YOUNG MAN.

BEN JONSON.

1. What would I have you dŏ? I'll tell yoŭ, kínsman;
Learn to be wise, and practice how to thrive;
That would I have you dŏ; and not to spend
Your coin on every bauble that you fáncy,
Or every foolish brain that humors you.

2. I would not have you to invade each place,
Nor thrust yourself on all societies,
Till men's affections, or your own desert,
Should worthily invite you to your rank.
He that is so respectless in his courses,
Oft sells his reputation at cheap market.

3. Nor would I you should melt away yourself
In flashing bravery, lest, while you affect
To make a blaze of gentry to the world,
A little puff of scorn extinguish it,
And you be left like an unsavory snuff,
Whose property is only to offend.

4. I'd have you sober, and contain yourself;
Not that your sail be bigger than your boat;
But moderate your expenses now, (at first,)
As you may keep the same proportion still.
Nor stand so much on your gentility,
Which is an airy, and mere borrowed thing,
From dead men's dust and bones; and none of yours,
Except you make or hold it.

QUESTIONS.—1. What would the writer have his kinsman do? 2. What would he not have him invade? 3. What is the consequence of intruding into society without invitation? 4. Why should you moderate your expenses now, at the first?

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LESSON XXXIV.

WORDS FOR SPELLING AND DEFINING.

NEST′ LING, young bird.
COW′ ER ING, crouching.
SIN′ EWS, tendons; nerves.
PALM, inner part of the hand.
SPAN, measure with the hand.
A NON′, soon; shortly.
PROS′ TRATE, downcast.
WA′ VER ED, moved to and fro.
SCULP′ TOR, carver in wood and stone.
STAT′ UE, image; likeness.
RIV′ ET, fasten; fix firmly.

1. HEL VE′ TIA was bounded on the west by Mount Jura, on the south by the Pennine Alps, on the east by the Rætian Alps, and on the north by the Rhine. It comprehended, therefore, a great part of what is now called *Switzerland.*

VERNER—ALBERT—TELL.

KNOWLES.

Verner. Ah! Albert! What have you there?
Albert. My bow and arrows, Verner.
Ver. When will you use them, like your father, boy?
Alb. Sometime, I hope.
Ver. You brag! There's not an archer
In all [1]Helvetia can compare with him.
Alb. But I'm his son; and, when I am a man,
I may be like him. Verner, do I brag,
To think I sometime may be like my father?
If so, then is it he that teaches me;
For, ever as I wonder at his skill,
He calls me boy, and says I must do more,
Ere I become a man.
Ver. May you be such
A man as he—if heaven wills, better—I'll
Not quarrel with its work; yet 'twill content me,
If you are only such a man.
Alb. I'll show you
How I can shoot. (*Goes out to fix the mark.*)
Ver. Nestling as he is, he is the making of a bird
Will own no cowering wing. (*Re-enter Albert.*)
Alb. Now, Verner, look! (*Shoots.*) There's within
An inch!
Ver. Oh, fy! it wants a hand. (*Exit Verner.*)
Alb. A hand's
An inch for me. I'll hit it yet. Now for it! (*While Albert continues to shoot, Tell enters and watches him in silence.*)

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Tell. That's scarce a miss that comes so near the mark!
Well aimed, young archer! With what ease he bends
The bow! To see those sinews, who'd believe
Such strength did lodge in them? That little arm,
His mother's palm can span, may help, anon,
To pull a sinewy tyrant from his seat,
And from their chains a prostrate people lift
To liberty. I'd be content to die,
Living to see that day! What, Albert!
Alb. Ah! My father!
Tell. You raise the bow
Too fast. (*Albert continues shooting.*)
Bring it slowly to the eye.—You've missed.
How often have you hit the mark to-day?
Alb. Not once, yet.
Tell. You're not steady. I perceived
You wavered now. Stand firm. Let every limb
Be braced as marble, and as motionless.
Stand like the sculptor's statue on the gate
Of Altorf, that looks life; yet neither breathes
Nor stirs. (*Albert shoots.*) That's better!
See well the mark. Rivet your eye to it!
There let it stick fast as the arrow would,
Could you but send it there. (*Albert shoots.*)
You've missed again! How would you fare,
Suppose a wolf should cross your path, and you
Alone, with but your bow, and only time
To fix a single arrow? 'Twould not do
To miss the wolf! You said, the other day,
Were you a man, you'd not let Gesler live—
'Twas easy to say that. Suppose you, now,
Your life or his depended on that shot!
Take care! That's Gesler!—Now for liberty!
Right to the tyrant's heart! (*Hits the mark.*) Well done,
my boy!
Come here! How early were you up?
Alb. Before the sun.
Tell. Ay, strive with him. He never lies abed
When it is time to rise. Be like the sun.
Alb. What you would have me like, I'll be like,
As far as will to labor joined, can make me.
Tell. Well said, my boy! Knelt you when you got up
To-day?

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Alb. I did; and do so every day.
Tell. I know you do! And think you when you kneel,
To whom you kneel?
Alb. To Him who made me, father.
Tell. And in whose name?
Alb. The name of Him who died
For me and all men, that all men and I
Should live.
Tell. That's right. Remember that, my son;
Forget all things but that—remember that!
'Tis more than friends or fortune; clothing, food;
All things on earth; yea, life itself!—It is
To live, when these are gone, where they are naught—
With God! My son, remember that!

QUESTIONS.—1. Why does Albert think he can compare himself with his father? 2. Should not a child always seek to imitate the example of a worthy parent? 3. How does Tell instruct his son in regard to shooting? 4. What does Tell direct Albert to be like? 5. What pious custom had Albert every morning, when he got up? 6. To whom did he pray? 7. In whose name? 8. In what terms does his father commend his practice? 9. Is this poetry *rhyme* or *blank verse?*

LESSON XXXV.

WORDS FOR SPELLING AND DEFINING.

PROD′ I GAL, wasteful; lavish.
PUB′ LIC ANS, tax-gatherers.
PHAR′ I SEE, a sect among the Jews.
SCRIBES, writers; copyists.
PAR′ A BLE, fable for moral instruction.
RI′ OT OUS, wanton; luxurious.
FAIN, gladly; with pleasure.
FAM′ INE, scarcity of food; dearth.
COM PAS′ SION, pity.
EN TREAT′ ED, besought; urged.
TRANS GRESS′ ED, broke; violated.
MEET, suitable; proper.

THE PRODIGAL SON.

BIBLE.

1. Then drew near unto him all the publicans and sinners for to hear him. And the Pharisees and scribes murmured, saying, This man receiveth sinners, and eateth with them.

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2. And he spake this parable unto them, saying: What man of you having a hundred sheep, if he lose one of them, doth not leave the ninety and nine in the wilderness, and go after that which is lost, until he find it? And, when he hath found it, he layeth it on his shoulders, rejoicing.

3. And, when he cometh home, he calleth together his friends and neighbors, saying unto them: Rejoice with me; for I have found my sheep which was lost. I say unto you, that likewise joy shall be in Heaven over one sinner that repenteth, more than over ninety and nine just persons which need no repentance.

4. Either what woman having ten pieces of silver, if she lose one piece, doth not light a candle, and sweep the house, and seek diligently till she find it? And, when she hath found it, she calleth her friends and her neighbors together, saying: Rejoice with me; for I have found the piece which I had lost. Likewise, I say unto you: There is joy in the presence of the angels of God over one sinner that repenteth.

5. And he said: A certain man had two sons; and the younger of them said to his father: Father, give me the portion of goods that falleth to me. And he divided unto them his living. And not many days after, the younger son gathered all together, and took his journey into a far country, and there wasted his substance with riotous living. And, when he had spent all, there arose a mighty famine in that land, and he began to be in want.

6. And he went and joined himself to a citizen of that country; and he sent him into his fields to feed swine. And he would fain have filled his belly with the husks that the swine did eat; and no man gave unto him.

7. And, when he came to himself, he said: How many hired servants of my father's have bread enough and to spare, and I perish with hunger! I will arise and go to my father, and will say unto him: Father, I have sinned against

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Heaven and before thee, and am no more worthy to be called thy son: make me as one of thy hired servants.

8. And he arose and came to his father. But, when he was yet a great way off, his father saw him, and had compassion, and ran, and fell on his neck, and kissed him. And the son said unto him: Father, I have sinned against Heaven, and in thy sight, and am no more worthy to be called thy son.

9. But the father said to his servants: Bring forth the best robe, and put it on him; and put a ring on his hand, and shoes on his feet; and bring hither the fatted calf, and kill it; and let us eat, and be merry; for this my son was dead, and is alive again; he was lost and is found. And they began to be merry.

10. Now his elder son was in the field; and, as he came and drew nigh to the house, he heard music and dancing. And he called one of the servants and asked what these things meant. And he said unto him: Thy brother is come; and thy father hath killed the fatted calf, because he hath received him safe and sound.

11. And he was angry, and would not go in; therefore, came his father out and entreated him. And he answering, said to his father: Lo, these many years do I serve thee, neither transgressed I, at any time, thy commandment; and yet thou never gavest me a kid, that I might make merry with my friends; but, as soon as this thy son was come, which hath devoured thy living with harlots, thou hast killed for him the fatted calf.

12. And he said unto him: Son, thou art ever with me; and all that I have is thine. It was meet that we should make merry and be glad; for this thy brother was dead and is alive again; and was lost and is found.

Questions.—1. What did the prodigal demand of his father? 2. Where did he go, and how did he spend his substance? 3. What did he say when he found himself reduced to beggary, and obliged to feed swine? 4. When he returned, how did his father receive him? 5. How did the elder brother behave? 6. What moral does this parable teach?

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LESSON XXXVI.

WORDS FOR SPELLING AND DEFINING.

PLY′ ING, working; employing.
FA TIGU′ ED, wearied; tired.
BASK, warm one's self.
ES PI′ ED, saw; observed.
WEA′ RI SOME, tiresome; fatiguing.
JON′ FAB, talk; conversation.
RI′ OT, live sumptuously; revel.
HUES, colors; tints.
HUGE, large; vast.
BE GUILE′, elude; while away.
PHIL O SOPH′ IC AL, wise; thoughtful.
GAUD′ Y, showy; splendid; gay.
AT TIRE′, dress.
NO′ TA BLE, remarkable; strange.
SUR VIVE′, out-live; remain alive.
REF′ UGE, place of retreat.
PER′ ILS, dangers; hazards.
BAU′ BLES, gewgaws; trifles.
A WAITS′, waits for; stands ready for.

THE ANT AND THE BUTTERFLY.

ANON.

1. A butterfly gay, in the month of July,
When flowerets were in their full bloom,
Was plying his wings 'neath a beautiful sky,
In search of the richest perfume.
Fatigued with its pleasures, it rested awhile
On a sand-bank to bask in the sun,
Where an ant it espied at its wearisome toil,
And the following confab begun:

2. "Ah, why, foolish thing, dost thou work like a slave?
Why toil on this beautiful day?
Come ramble with me, and thou pleasure shalt have,
And thy moments glide gayly away.
I toil not like thee, yet I live like a king,
And riot in garden and grove;
The sweets of the flowers I enjoy as they spring,
Where fancy directs me to rove.

3. "Behold for thyself, too, how gay I appear!
The hues of the rainbow are mine;
How blest my condition, how pleasant my cheer,
And my looks, how much better than thine!
Now take my advice, and give up thy hard toil,
And throw thy huge burden away;
Enjoyment and pleasures our hours shall beguile,
And thus we shall get through the day."

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4 The ant, with a true philosophical eye,
Viewed the butterfly's gaudy attire;
Next paused, shrugged his shoulders, then made this reply:
"Suppose you should fall in the mire,—
Methinks you would tumble and flutter about,
And wish yourself safe in my hut;
But, if, by good fortune, you chanced to get out,
What a notable figure you'd cut?

5 "But that's a misfortune you never may meet,
Yet tempest and storm will arrive;
Then where are your perfumes that now are so sweet?
They're gone, and you can not survive.
As for me, while there's plenty, I make me a home,
And to store it industrious am I;
I've a refuge to fly to, when perils do come;
Time's precious—I wish you good-by."

6 Some men, like the butterfly, madly pursue
The baubles of earth while they've breath;
The wants of the future they keep not in view,
Nor prepare for the winter of death.
But some, like the ant, are industrious and wise,
Improving each hour that is given;
They lay up their treasure above the bright skies,
And a mansion awaits them in Heaven.

QUESTIONS.—1. What did the butterfly invite the ant to do? 2. What *motives* were urged to persuade him? 3. What was the ant's reply? 4. In what respect do some men resemble the butterfly?

LESSON XXXVII.

WORDS FOR SPELLING AND DEFINING.

STRAND′ ED driven on the shore.
EP′ AU LET, shoulder-knot.
EY′ ED, viewed; looked at.
TWIRL′ ED, whirled.
CURL′ ED, twisted; turned.
COV′ ET, desire; wish for.
ART′ I SAN, workman.
PLUME, feather.
IN′ LAID, wrought in.
BROOD, young birds; progeny.
FON′ DLED, fostered; cherished.
SHEEN, brightness; splendor.

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THE SILVER BIRD'S-NEST.

H. F. GOULD.

1. A stranded soldier's epaulet
The waters cast ashore;
A little wingèd rover met,
And eyed it o'er and o'er.
The silver bright so pleased her sight,
On that lone idle vest,
She knew not why she should deny
Herself a silver nest.

2. The shining wire she pecked and twirled;
Then bore it to her bough,
Where, on a flowery twig, 'twas curled,
The bird can show you how.
But, when enough of that bright stuff
The cunning builder bore,
Her house to make, she would not take,
Nor did she covet more.

3. And, when the little artisan,
With neither pride nor guilt,
Had entered in her pretty plan,
Her resting-place had built,
With here and there a plume to spare,
About her own light form,
Of these, inlaid with skill, she made
A lining soft and warm.

4. But do you think the tender brood
She fondled there and fed,
Were prouder when they understood
The sheen about their bĕd?
(<) Do you suppose they ever rose,
Of higher powers possessed,
Because they knew they peeped and grew
Within a silver nest?

QUESTIONS.—1. What did the little bird find on the strand? 2. What did she then do with the epaulet? 3. Were the young birds in the nest prouder, because of the brightness about them? 4. Were they any the better for being brought up in a silver nest? 5. Are children the better merely on account of having rich parents?

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LESSON XXXVIII.

WORDS FOR SPELLING AND DEFINING.

PE CUL′ IAR, special; particular.
PROV′ INCE, department; office.
PRO FES′ SION, calling; avocation.
IM PROVE′ MENT, advancement.
ZEAL′ OUS, eager; ardent.
CON SPIC′ U OUS, prominent.
PROP O SI′ TION, thing proposed.
IN FAL′ LI BLE, sure; unmistakable.
PER′ EMP TO RY, positive; decisive.
AS SUM′ ING, haughty; arrogant.
DE CI′ SIVE, positive.
EL′ DERS, seniors.
REF U TA′ TION, act of refuting.
OR′ A TO RY, art of speaking.
AD′ MI RA BLE, worthy of regard
IN SIN′ U ATE, hint; intimate.
SAR′ CASM, keen reproach; taunt.
PER VERSE′, distorted from the right.
IN VID′ I OUS, envious; hateful.
IM PUT′ ED, ascribed; attributed.
SE REN′ I TY, mildness; calmness.
CLAM′ OR, outcry; noise.
IN FIRM′ I TIES, frailties; weaknesses.

RULES FOR IMPROVEMENT BY CONVERSATION.

DR. WATTS.

1. If we would improve our minds by *conversation*, it is a great happiness to be acquainted with persons wiser than ourselves. It is a piece of useful advice, therefore, to get the favor of their conversation frequently, as far as circumstances will allow: and, if they happen to be a little reserved, use all obliging methods to draw out of them what may increase your own knowledge.

2. If you happen to be in company with a merchant or a sailor, a farmer or a mechanic, a milkmaid or a spinster, lead them into a discourse of the matters of their own peculiar province or profession; for every one knows, or *should* know, his own business best. In this sense, a common mechanic is wiser than a philosopher. By this means, you may gain some improvement in knowledge from every one you meet.

3. Attend, with sincere diligence, while any of the company is declaring his sense of the question proposed; hear the argument with patience, though it differ ever so much from your sentiments; for you yourself are very desirous to be heard with patience by others who differ from you. Let

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not your thoughts be active and busy all the while to find out something to contradict, and by what means to oppose the speaker, especially, in matters which are not brought to an issue.

4. This is a frequent and unhappy temper and practice. You should rather be intent and solicitous to take up the mind and meaning of the speaker, zealous to seize and approve all that is true in his discourse, nor yet should you want courage to oppose where it is necessary; but let your modesty and patience, and a friendly temper, be as conspicuous as your zeal.

5. As you should carry about with you a constant and sincere sense of your own ignorance, so you should not be afraid or ashamed to confess this ignorance, by taking all proper opportunities to ask and inquire for further information; whether it be the meaning of a word, the nature of a thing, the reason of a proposition, or the custom of a nation. Never remain in ignorance for want of asking.

6. Be not too forward, especially, in the younger part of life, to determine any question in company with an infallible and peremptory sentence, nor speak with assuming airs, and with a decisive tone of voice. A young man, in the presence of his elders, should rather hear and attend, and weigh the arguments which are brought for the proof or refutation of any doubtful proposition; and, when it is your turn to speak, propose your thoughts rather in the way of inquiry.

7. Take heed of affecting always to shine in company above the rest, and to display the riches of your own understanding or your oratory, as though you would render yourself admirable to all that are present. This is seldom well taken in polite company; much less should you use such forms of speech as would insinuate the ignorance or dullness of those with whom you converse.

8. Banish utterly out of your conversation, and, especially, out of all learned and intellectual conference, everything

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that tends to provoke passion, or raise a fire in the blood. Let no sharp language, no noisy exclamation, no sarcasms or biting jests be heard among you; no perverse or invidious consequences be drawn from each other's opinions, and imputed to the person. All these things are enemies to friendship, and the ruin of free conversation.

9. The impartial search of truth requires all calmness and serenity, all temper and candor; mutual instruction can never be attained in the midst of passion, pride, and clamor, unless we suppose, in the midst of such a scene, there is a loud and penetrating lecture read by both sides, on the folly and shameful infirmities of human nature.

QUESTIONS.—1. What sort of people must we seek to converse with in order to our own improvement? 2. How should we proceed in talking with a sailor, farmer, or person of any calling? 3. What is the writer's direction about listening to others? 4. Why should we not be afraid or ashamed to confess ignorance? 5. How should a young man in the presence of his elders behave? 6. What caution does the writer give about affecting to shine? 7. What things are we specially to avoid?

What is the meaning of the prefix, *circum*, in the word *circumstances*, first paragraph? See Sanders' New Speller, p. 139.

LESSON XXXIX.

WORDS FOR SPELLING AND DEFINING.

MAG′ NI TUDE, size; bigness.
IN′ FI NITE, unlimited.
AV′ E NUES, ways; passages.
PAL′ I SADES, defenses made by stakes.
FOR TI FI CA′ TION, defense.
EX PA′ TIA TING, wandering about.
CIT′ A DEL, fortress; strong place.
CON VUL′ SION, agitation.
DIS SO LU′ TION, act of dissolving.
LE′ GIONS, great bodies of soldiers.
VAL′ IANT LY, bravely.
DI LAP I DA′ TIONS, ruins.
CON′ TRO VER SY, dispute; debate.
SCUR′ RIL OUS, vile; coarse.
PRE-DE TER′ MIN ED, resolved beforehand.
DIS PAR′ AGE, underrate; vilify.
VAG′ A BOND, vagrant; outcast.
FREE′ BOOT ER, robber; pillager.
ARCH′ I TECT URE, science of building.
IN HE′ RENT, native; inborn.
EX HAL′ ED, sent out; emitted.
EX′ CRE MENT, filth.

1. BE EL′ ZE BUB, in the Hebrew, signifies the lord of flies.

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THE SPIDER AND THE BEE.

DEAN SWIFT.

The following fable is taken from "The Battle of the Books," and had reference to the great contest then going on between the advocates of ancient and modern learning. The Bee represents the ancients, the Spider the moderns.

1. Upon the highest corner of a large window, there dwelt a certain spider, swollen up to the first magnitude by the destruction of infinite numbers of flies, whose spoils lay scattered before the gates of his palace, like human bones before the cave of some giant. The avenues to his castle were guarded with turnpikes and palisades, all after the modern way of fortification.

2. After you had passed several courts, you came to the center, wherein you might behold the constable himself in his own lodgings, which had windows, fronting to each avenue, and ports to sally out upon all occasions of prey or defense.

3. In this mansion, he had, for some time, dwelt in peace and plenty, without danger to his person by swallows from above, or to his palace by brooms from below, when it was the pleasure of fortune to conduct thither a wandering bee, to whose curiosity a broken pane in the glass had discovered itself, and in he went; where, expatiating awhile, he, at last, happened to alight upon one of the outward walls of the spider's citadel; which, yielding to the unequal weight, sunk down to the very foundation.

4. Thrice he endeavored to force his passage, and thrice the center shook. The spider within, feeling the terrible convulsion, supposed, at first, that nature was approaching to her final dissolution; or else, that [1]Beelzebub, with all his legions, was come to revenge the death of many thousands of his subjects whom his enemy had slain and devoured. However, he at length, valiantly resolved to issue forth and meet his fate.

5. Meanwhile the bee had acquitted himself of his toils, and, posted secretly at some distance, was employed in

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cleansing his wings, and disengaging them from the rugged remnants of the cobweb. By this time, the spider ventured out, when, beholding the chasms, the ruins, and dilapidations of his fortress, he was very near at his wits' end; he stormed and raved like a madman, and swelled until he was ready to burst.

6. At length, casting his eye upon the bee, and wisely gathering causes from events, (for they knew each other by sight,) "A plague on you," said he, "for a giddy puppy; is it you that have made this litter here? Could you not look before you? Do you think I have nothing else to do but to mend and repair after you?"

7. "Good words, friend," said the bee, (having now pruned himself, and being disposed to be droll,) "I'll give you my hand and word to come near your kennel no more; I was never in such a sad plight, since I was born."

8. "Sirrah," replied the spider, "if it were not for breaking an old custom in our family, never to stir abroad against an enemy, I should come and teach you better manners."

9. "I pray, have patience," said the bee, "or you'll spend your substance, and, for aught I see, you may stand in need of it all, toward the repair of your house."

10. "Rogue, rogue," replied the spider, "yet methinks you should have more respect to a person whom all the world allows to be so much your better."

11. "In truth," said the bee, "the comparison will amount to a very good jest; and you will do me a favor to let me know the reasons that all the world is pleased to use in so hopeful a dispute?"

12. At this, the spider, having swelled himself into the size and posture of a disputant, began his argument in the true spirit of controversy, with resolution to be heartily scurrilous and angry; to urge on his own reasons without the least regard to the answers or objections of his opposer; and fully pre-determined, in his mind, against all conviction.

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13. "Not to disparage myself," said he, "by the comparison with such a rascal, what art thou but a vagabond without house or home, without stock or inheritance; born to no possession of your own, but a pair of wings and a drone-pipe? Your livelihood is a universal plunder upon nature; a freebooter over fields and gardens; and, for the sake of stealing, will rob a nettle as easily as a violet. Whereas, I am a domestic animal, furnished with a native stock within myself. This large castle is all built with my own hands, and the materials extracted altogether out of my own person."

14. "I am glad," answered the bee, "to hear you grant, at least, that I am come honestly by my wings and my voice; for, then, it seems, I am obliged to Heaven alone for my flights and my music; and Providence would never have bestowed on me two such gifts, without designing them for the noblest ends. I visit, indeed, all the flowers and blossoms of the field and garden; but whatever I collect thence, enriches myself, without the least injury to their beauty, their smell, or their taste.

15. "Now, for you and your skill in architecture, I have little to say: in that building of yours there might, for aught I know, have been labor and method enough; but, by woful experience for us both, it is too plain the materials are naught; and I hope you will henceforth take warning, and consider duration and matter, as well as method and art.

16. "You boast, indeed, of being obliged to no other creature, but of drawing and spinning out all from yourself; that is to say, if we may judge of the liquor in the vessel by what issues out, you possess a good, plentiful store of dirt and poison in your breast; and, though I would, by no means, lessen or disparage your genuine stock of either, yet I doubt you are somewhat obliged, for an increase of both, to a little foreign assistance.

17. "Your inherent portion of dirt does not fail of acquisitions, by sweepings exhaled from below; and one insect

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furnishes you with a share of poison to destroy another. So that, in short, the question comes all to this: whether is the nobler being of the two, that which, by a lazy contemplation of four inches round, by an overweening pride, feeding and engendering on itself, turns all into excrement and venom, producing nothing at all but fly-bane and a cobweb, or that which, by a universal range, with long search, much study, true judgment, and distinction of things, brings home honey and wax?"

QUESTIONS.—1. How is the spider here represented? 2. How is his web or mansion described? 3. What attracted thither the bee? 4. What effect did the spider's weight have upon the web? 5. What effect did the bee's attempt to enter have upon the spider within? 6. What was the bee doing when the spider ventured out? 7. How did he behave when he saw the ruins of his fortress? 8. What dialogue took place? 9. How, in the last sentence, is the bee made to utter the *moral* of this piece? 10. What great contest is referred to in this Fable?

LESSON XL.

WORDS FOR SPELLING AND DEFINING.

Po′ TENT ATE, prince; sovereign.
CEN′ TU RY, one hundred years.
RIV′ U LET, small stream; brook.
UN FATH′ OM A BLE, that can not be fathomed, or sounded.
MAG NIF′ I CENCE, grandeur.
MON′ ARCHS, kings; princes.
CON VULS′ ED, violently shaken.
DES′ TI NIES, ultimate conditions
AR REST′, stop; check.
DI VERT′, turn aside.
CHRON′ I CLES, records; tells of.
BAR′ BA RISMS, savage manners.
IN VIS′ I BLE, unseen.
ARM′ OR, defensive arms.
WATCH′ WORD, signal; motto

ONWARD, ONWARD.

LINNÆUS BANKS.

1. Onward! Onward is the language of creation! The stars whisper it in their courses; the seasons breathe it, as they succeed each other; the night wind whistles it; the water of the deep roars it out; the mountains lift up their heads, and tell it to the clouds; and Time, the hoary-headed potentate, proclaims it with an iron tongue! From clime to

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clime, from ocean to ocean, from century to century, and from planet to planet, all is onward.

2. From the smallest rivulet down to the unfathomable sea, every thing is onward. Cities hear its voice, and rise up in magnificence; nations hear it, and sink into the dust; monarchs learn it, and tremble on their thrones; continents feel it, and are convulsed as with an earthquake.

3. Men, customs, fashions, tastes, opinions, and prejudices, are all onward. States, counties, towns, districts, cities, and villages, are all onward. That word never ceases to influence the destinies of men. Science can not arrest it, nor philosophy divert it from its purpose. It flows with the very blood in our veins, and every second of time chronicles its progress.

4. From one stage of civilization to another, from one towering landmark to another, from one altitude of glory to another, we still move upward and onward. Thus did our forefathers escape the barbarisms of past ages; thus do we conquer the errors of *our* time, and draw nearer to the invisible.

5. So must we move onward, with our armor bright, our weapons keen, and our hearts firm as the "everlasting hills." Every muscle must be braced, every nerve strung, every energy roused, and every thought watchful. *Onward* is the watchword!

QUESTIONS.—1. What word is here called "the language of creation"? 2. In what things in nature does the progress indicated by the word, "*onward*," appear? 3. How must we move onward?

LESSON XLI.

WORDS FOR SPELLING AND DEFINING.

URG′ ED, pressed forward.
STEAD′ I LY, constantly.
OUT STRETCH′ ED, extended.
BE TIDE′, overtake; befall.
LIN′ GERS, delays; loiters.
VIC TO′ RI OUS, triumphant.
CON′ FLICT, struggle; contest.
DEAD′ LI EST, most destructive.
DAWNS, grows light; opens.
HU′ MAN, relating to mankind.

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HUMAN PROGRESS.

J. HAGAN.

1. All is action, all is motion,
   In this mighty world of ours!
   Like the current of the ocean,
   Man is urged by unseen powers.

2. Steadily, but strongly moving,
   Life is onward evermore;
   Still the present is improving
   On the age that went before.

3. Duty points with outstretched fingers,
   Every soul to action high;
   Woe betide the soul that lingers,—
(<) *Onward!* ONWARD! is the cry.

4. Though man's form may seem victorious,
   War may waste and famine blight,
   Still, from out the conflict glorious,
   Mind comes forth with added light.

5. O'er the darkest night of sorrow,
   From the deadliest field of strife,
   Dawns a clearer, brighter morrow,
   Springs a truer, nobler life.

6. (°°) Onward! *onward!* ONWARD! ever!
   Human progress none may stay;
   All who make the vain endeavor,
   Shall, like chaff, be swept away.

LESSON XLII.

WORDS FOR SPELLING AND DEFINING.

DES′ TIN ED, fated; appointed.
MUF′ FLED, covered; wrapped up.
BIV′ OUAC (biv′ wak), encampment without tents; a watching.
SUB LIME′, lofty; grand.
SOL′ EMN, grave; serious.
FOOT′-PRINTS, impression of the foot.
MAIN, open sea; ocean.
FOR LORN′, forsaken; helpless.
A CHIEV′ ING, performing; doing.
PUR SU′ ING, following up.

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A PSALM OF LIFE.

LONGFELLOW

1 Tell me not, in mournful numbers,
Life is but an empty dream!
For the soul is dead that slumbers,
And things are not what they seem.

2. Life is *real!* Life is *earnest!*
And the grave is *not* its goal;
Dust thou art, to dust returnest,
Was not spoken of the *soul.*

3. Not enjoyment, and not sorrow,
Is our destined end or way,
But to act, that each to-morrow
Find us farther than to-day.

4. Art is long, and time is fleeting;
And our hearts, though stout and brave,
Still, like muffled drums, are beating
Funeral marches to the grave.

5. In the world's broad field of battle,
In the bivouac of life,
Be not like dumb, driven cattle!
Be a hero in the strife!

6. Trust no Future, howe'er pleasant,
Let the dead Past bury its dead!
Act—act in the living Present!
Heart within, and God o'erhead.

7. Lives of great men all remind us,
We can make our lives sublime;
And, departing, leave behind us
Foot-prints on the sands of time;—

8. Foot-prints, that, perhaps, another,
Sailing o'er life's solemn main,
A forlorn and shipwrecked brother,
Seeing, shall take heart again.

9. Let us, then, be up and doing,
With a heart for any fate;
Still achieving, still pursuing,
Learn to labor, and to wait.

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LESSON XLIII.

WORDS FOR SPELLING AND DEFINING.

O RI ENT′ AL, eastern.
SA′ GES, wise men; philosophers.
TU′ MULT, excitement; confusion.
LUX U′ RI OUS, given to pleasure.
CHARM′ ED, enchanted.
DES TIN A′ TION, purpose; aim.
VO CA′ TION, calling; occupation.
REC′ OG NIZ ED, knew again; recollected.
AIM′ LESS, without aim, or purpose.
VOID, destitute of.

HAZAEL AND HIS TEACHER.

KRUMMACHER.

1. Hazael, the son of an Oriental prince, had been reared in the valley of sages, till he became a young man. His father then sent him to Persia, that he might there complete his education, and search out the manners and the ways of men. All freedom was granted to the youth, though secretly Serujah, his old teacher, observed his walk and conversation.

2. When now Hazael had arrived in Persia, the pleasures of the city and the tumult of luxurious life so charmed him, that he utterly forgot his destination, and thoughtlessly gave his heart to pleasure. Thus he thought no longer upon his princely vocation. As he was one day walking in the pleasure-gardens of Ispahan, Serujah passed by him, in the garb of a pilgrim, with a staff in his right hand.

3. Hazael, however, recognized Serujah, and said to him: "Whence comest thou, and whither goeth thy way?" Serujah answered and said: "That know I not." The youth was astonished, and said: "How? hast thou left thy home and wandered forth, and knowest not whither?"

4. Serujah answered: "I have forgotten; so I wander to and fro, and whichever of two roads seems to me the broader and lovelier, that do I choose." "And whither will such aimless roving lèad thee?" asked the youth in surprise. Serujah answered: "That know I not; why should it concèrn me?"

5. Then Hazael turned to those who were standing about him, and said: "This man was once the teacher of my youth,

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and full of wisdom; but, behold, he has become a fool, and is void of understanding! Alas! how is he changed, and become another!"

6. Then Serujah stepped up to the youth, and threw his traveling-pack to the earth, and said: "Thou sayest it, Hazael: my character has changed just as thine has. Formerly, I was thy teacher, and thou didst follow me upon the way that I pointed out to thee. Now, however, since I have ceased to be thy guide, I have set out to follow thee.

7. "Behold, *my* course, in which I forgot my way and my purpose, is *thine*, and as from *me*, so, also, from *thee*, is judgment departed. Who is the greater fool, *thou* or *I*, and who is traveling the more dangerous road of error?" Thus spoke Serujah. Then Hazael perceived his sin, and turned back upon the way of wisdom that Serujah had taught him.

QUESTIONS.—1. Why was Hazael sent to Persia? 2. What effect did the tumult of life in Persia have upon him? 3. Whom did he meet one day, when walking in the pleasure-gardens of Ispahan? 4. What conversation ensued? 5. What *moral* does the piece teach?

Why the rising inflection on *whither*, 3d paragraph? Why the falling on *lead* and *concern*, 4th paragraph? Rule II. p. 27. What kind of emphasis on *my*, *thine*, *me*, *thee*, *thou*, and *I*, last paragraph? Note VII. p. 22.

LESSON XLIV.

WORDS FOR SPELLING AND DEFINING.

DI MIN′ ISH ED, lessened.
COUN′ CIL-FIRE, place where Indian tribes meet for consultation and advise.
CAT′ A RACT, great water-fall.
CLUS′ TER ING, gathering.
DE PART′ ED, vanished; fled away.
SWOLL′ EN, swelled.
DES O LA′ TION, destruction.

THE FIRE-WATERS.

SPEECH OF YAN-NA-HAR′, AN INDIAN CHIEF.—S. W. SETON.

1. Bróthers, hear! and with the heart keep my words. My father, Ki-man-cheć, was a noble chief. He was light of foot; the wind only was before him. His strong arm was

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as a branch of the mountain-oak. Joy was with him, when he returned from the chase, and his wife and children rejoiced in his shadow, as beneath a spreading tree.

2. The eye of the war-chief was not dim,—his strength was not diminished. He came to the council-fire, and his brothers smiled in the beams of peace. Then the war-path was overgrown with grass, peace came as a river, and joy like the cataracts of the mountain.

3. These were the blessings of Ki-man-cheé and his brothers, when they drank at the forest spring and grew strong. But, alas! where now is Ki-man-cheé, "Swift foot of the prairie?" The Fire-Spirit came like the clouds of the north, and fire and death were on his wings. The shadows of darkness were before him, and the clouds and coldness of the night fell upon his track.

4. Then Ki-man-cheé's eyes grew dim, his arm fell, his swift foot turned from the hunting-path, and his tread was like the heavy foot-fall of the wounded buffalo. He slept with the watch-dog in the sun, and, when he awoke, his strength was gone. Ki-man-cheé fell, and the clustering joys that waited at his cabin door, departed.

5. He fell like a tree in summer, torn by the lightning and the mountain blast, and all his green leaves withered. The red man fell before the Fire-Spirit, like the leaves of the forest. Such was the curse of the Fire-Waters—a river of death, swollen with blood, and its waves brought desolation.

QUESTIONS.—1. What is said of Kimanchee's speed? 2. How did his family receive him when he returned from the chase? 3. What is said of his eye? 4. How was he received at the council-fire? 5. What destroyed the noble Kimanchee? 6. What is the Fire-Spirit? 7. How did he look and act after the Fire-Spirit came upon him? 8. How is the Fire-Spirit described in the last paragraph?

Why the rising inflection on *brothers*, first paragraph? Note I. p. 30. What pause after Fire-Waters, last paragraph? Section V. p. 43.

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LESSON XLV.

WORDS FOR SPELLING AND DEFINING.

IR RE SPECT′ IVE, without regard to.	SPEC′ TA CLE, sight.
PASS′ PORT, license; permission.	ROUTES, roads; ways.
DIS TINC′ TION, eminence.	AN NOUN′ CED, proclaimed.
AN′ CES TORS, progenitors.	LIC′ TORS, executioners.
IN OR′ DIN ATE LY, excessively.	REV E LA′ TIONS, disclosures of truth.
RECK′ LESS, careless; heedless.	HAR MO′ NI OUS, consistent.

NATHANIEL BOWDITCH was born at Salem, Massachusetts, March 26th, 1773. He had no other educational advantages than those afforded in the common schools of his native town, in that period; and was taken from school at ten years of age. Yet, by continuous industry, in the midst of laborious and multiplied employments, he gained a knowledge of several foreign languages, and became one of the most eminent mathematicians and astronomers that this country has yet produced.

VALUE OF CHARACTER.

JOHN TODD.

1. In some circumstances, men may command influence, and receive tokens of honor irrespective of their own personal merits. Titles and estates, in some countries, may descend from father to son. But we can not claim any such circumstances to aid us. To have a name that is of any worth here, we must have character of our own.

2. It is but a poor passport to distinction here, that a man had ancestors who were distinguished,—if this be all. Nay, in some respects, it is a positive disadvantage; because more is expected of such a one, than of others. Nor is it any disadvantage that your father was a mechanic, a farmer, or even a wood-sawyer. The nation will ever call Bowditch the great and the good, though he spent his boyhood in the shop of the tallow-chandler.

3. I am aware that we are often accused of being inordinately covetous; because, it is said, nothing but wealth can make a man respectable here. I know that we are too covetous, and too greedy of gain, and too reckless in its pur-

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suit; but I know that there is something vastly more valuable than wealth, in the estimation of our country,—and that is *character*. Property, office, or station, can not be compared with it.

4. Within a short time we have witnessed a curious and beautiful spectacle. An old man, not in office, and never to be in office, not rich, but plain and simple in dress and appearance, has been passing through the every-day routes of travel in our country. Wherever he went, the community,—not his own or any other political party,—but the community, embracing every party and every class of men, has risen up, and gathered around that old man, and bowed in the most respectful manner.

5. He has been greeted, in one place, by the roar of cannon, and, in another, by the silence of the forge and the trip-hammer, and the stoppage of all machinery. All delighted to honor him, from the old man with the silvered head, to lisping infancy. His name, announced without any notice, would, in a few moments, call out the city's crowd, and the worth of the village, so that the journey of a plain citizen has been more glorious than the triumphs of the proudest general that iron-footed Rome ever welcomed.

6. *He* would have the lictors go before him, and his own car of triumph follow, and then the long train of prisoners in irons, about to be beheaded at the Capitol,—and then the shouting army and the untold multitude drawn out to see *the show*. But, in the case before us, it was to honor a man who had never waded in blood, and never gained a name on the field of battle.

7. And what was the secret of all this? It was that this old man had earned a *character*, and there is nothing so valued, in an intelligent community, as character. Wealth may command respect to a certain degree; but it is so much easier to acquire money than character, that they can never be placed on the same level.

8. What is it, in the highest and loftiest Being in the universe, which calls creation around Him in solemn and silent adoration, and in unshaken confidence? Is it the

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silver and the gold which are His? Is it the cattle upon a thousand hills, or is it, that, through all His works, His providence and His revelations, which He has made to His creatures, He shows that He possesses a character so great, and so harmonious, so wise, and so good, that all His creation can not but cry aloud:—"Just and true are all Thy ways?"

QUESTIONS.—1. Can men sometimes command respect without personal merit? 2. What is necessary in order to have a name of any worth? 3. What is said of Dr. Bowditch? 4. Is it true that money alone secures respect? 5. What beautiful spectacle is mentioned as an illustration? 6. Which is the easier to acquire, money or character? 7. What is said of the character of God?

Why the falling inflection on *ways*, last paragraph? Rule III. p. 28.

LESSON XLVI.

WORDS FOR SPELLING AND DEFINING.

SELF-CON CEIT′ ED, vain; boastful.
BE SPOKE′, addressed; spoke to.
DE CIDE′, determine.
IN FORM A′ TION, knowledge.
DIS PLAY′ ED, shown; exhibited.
DE PEND′ ENT, relying upon.
IM PLORE′, beseech; entreat.
DE RID′ ING, ridiculing.
MAG IS TE′ RI AL LY, arrogantly.
UP BRAID′, reproach; reprove.
REG′ U LA TED, set right.
HES I TA′ TION, doubt; reluctance.
CAL CU LA′ TION, reckoning.
CON′ FI DENCE, self-reliance.
EV′ I DENCE, proof.
MEET, fit; suitable.

THE CLOCK AND THE DIAL.

ANON.

1. It happened on a cloudy morn,
   A self-conceited clock in scorn,
   A dial thus bespoke:
   "My learned friend', if, in thy power,
   Tell me exactly what's the hour;
   I am upon the strike."

2. The modest dial thus replied:—
   "That point I can not now decide;
   The sun is in the shade;
   My information drawn from him,
   I wait till his enlightening beam
   Shall be again displayed."

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3. "Wait for him, then!" returned the clock.
"I am not that dependent block
His counsel to implore;
One winding serves me for a week,
And, hearken! how the truth I speak,
Ding! ding! ding! ding!—Just four."

4. While thus the boaster was deriding,
And magisterially deciding,
A sunbeam, clear and strong,
Showed on the line three quarters more;
And that the clock, in striking four,
Had told his story wrong.

5. On this the dial calmly said:—
(More prompt to advise than to upbraid,)
"Friend, go, be regulated!
Thou answerest without hesitation;
But he who trusts thy calculation,
Will frequently be cheated.

6. "Observe my practice. Shun pretense.
Not *confidence*, but *evidence*,
An answer meet supplies;
Blush not to say; 'I can not tell;'
Not speaking *much*, but speaking *well*,
Denotes the truly wise."

Questions.—1. What moral may be derived from this piece?

LESSON XLVII.

WORDS FOR SPELLING AND DEFINING.

Peas′ant, rustic; countryman.
Ret′inue, train of attendants.
Bland′ly, mildly; courteously.
Rev′erent, submissive; humble.
Boor′ish, clownish; rude.
Lout, awkward fellow.

THE KING AND THE RUSTIC, OR ONE OR THE OTHER.

OLDHAM'S HUMOROUS SPEAKER.

1. In Henry's reign,—the darling king,
Whose praises still the Frenchmen sing,—
A peasant once, with idle song,
Was riding happily along

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Toward Paris; and, when near that place,
A stately horseman met his face.
It was the king. His retinue
Was at a distance, out of view;
For so the king had planned the matter,
That he might reach his purpose better.

2. "Which wày, good mán?" the monarch said.
"Does business you to Paris léad?"
"It dòes; but, yet another thing,—
I wish to see our darling king,
Who loves his people all so dearly,
And whom *they* love, and that sincerely."

3. The monarch smiled, and blandly said:—
"In that, my friend, I'll give you aid."
"But how," the rustic asked, "shall I,
'Mid all the great folks standing by,
Tell which is *he?*"—"I'll tell you how,"
The king replied. "You've only now
To notice who, of all the crowd
That lowly bow, or shout aloud,
Keeps on his hat, while others bare
Their heads, and gaze with reverent air."

4. Now had they got in Paris quite:
The rustic riding on the right.
Whatever boorish life can teach,
Whatever awkwardness can reach,
In manner, motion, look, or speech,
That simple lout that day displayed,
When he in Paris entry made.

5. He answered all the monarch asked,
And all his humble powers tasked,
To show him how his farm he kept;
How well he fed, how sweet he slept;
How every Sunday 'twas his lot
To have a "pullet in his pot,"—
"Which lot," says he, "is just the thing,
That *all* should have, so says our king!"

6. Long, long he talked,—his tongue ran fleet
As up they rode the crowded street;

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Nor yet perceived—most strange to say—
From all that met his eye that day,
What must have seemed the oddest thing,—
A rustic riding with the king.
But, when he saw the windows fly
Open wide, and every eye
Straining at the passers-by,
While all the air was made to ring
With "*Vive le Roi!*"—"*Long live the King!*"

7. "Friend," said he to his unknown guide,
While with wonder and fright the monarch he eyed,
"Sure, *you* must be the king, or *I!*
For nobody else, in all this crowd,
Has a hat on his head, whether humble or proud."
The good king smiled. "You're right," said he;
"*I'm* the person you wished to see!"

QUESTIONS.—1. What Henry is here meant? Ans. Henry the Fourth. 2. Where was his retinue when he met the peasant? 3. What did the peasant say he was going to Paris for? 4. What did the king promise to do?

LESSON XLVIII.

WORDS FOR SPELLING AND DEFINING.

AN′ NU AL, yearly.
DES SERT′, fruit; sweetmeats.
HAR′ MO NY, music.
IN DULG′ ED, gratified.
PAR TIC′ I PA TED, took part in.
PRO DUC′ ED, brought forward.
HA RANG′ UED, addressed.
SA GAC′ I TY, acuteness.
CON CEIV′ ED, entertained.
LAU′ RELS, flowers for garlands; rewards of victory.
DE PORT′, behave; conduct.
IN TEL′ LI GI BLE, plain.
PROM′ IS SO RY, giving expectation.
PA THET′ IC, moving the feelings.
HU′ MOR ED, favored, or went along with.
VA RI A′ TIONS, changes.
RE-ECH′ O ED, resounded.
CI VIL′ I TY, courtesy; politeness.
RE SPECT′ FUL LY, politely.
A CHIEVE′ MENT, feat; exploit.
BELLES, gay young ladies.
CAR′ OL ED, sung.
PÆ′ AN, song of triumph.

1. CLEVES, an ancient town in the Prussian dominions, capital of the circle of the same name, and about two and a half miles from the Rhine.

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THE BIRD-CATCHER AND HIS CANARY.

PRATT'S GLEANINGS.

1. In the town of [1]Cleves, an English gentleman was residing with a Prussian family, during the time of the fair, which we shall pass over, having nothing remarkable to distinguish it from other annual meetings where people assembled to stare at, cheat each other, and divert themselves, and to spend the year's savings in buying those bargains which would have been probably better bought at home.

2. One day, after dinner, as the dessert was just brought on the table, the traveling German musicians, who commonly ply the houses at these times, presented themselves, and were suffered to play; and, just as they were making their bows for the money, they had received for their harmony, a bird-catcher, who had rendered himself famous for educating and calling forth the talents of the feathered race, made his appearance, and was well received by the party, which was numerous and benevolent.

3. The musicians, who had heard of this bird-catcher's fame, asked permission to stay; and the master of the house, who had a great share of good-nature, indulged their curiosity—a curiosity, indeed, in which every one participated; for all that we have heard or seen of learned pigs, goats, dogs, and horses, was said to be extinguished in the wonderful wisdom which blazed in the genius of this bird-catcher's canary.

4. The canary was produced, and the owner harangued him in the following manner, placing him upon his forefinger:—"Bijou, jewel, you are now in the presence of persons of great sagacity and honor; take care you do not deceive the expectations they have conceived of you from the world's report. You have won laurels; beware, then, of erring. In a word, deport yourself like the bijou—the jewel—of the canary birds, as you certainly are."

5. At this time, the bird seemed to listen, and, indeed, placed himself in the true attitude of attention, by sloping his head to the ear of the man, and then distinctly nodding

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twice when his master left off speaking; and, if ever nods were intelligible and promissory, these certainly were.

6. "That's good," said the master, pulling off his hat to the bird. "Now, then, let us see if you are a canary of honor. Give us a tune." The canary sang.

7. "Pshaw! that's too harsh; 'tis the note of a raven, with a hoarseness upon him; something pathetic." The canary whistled as if his little throat was changed to a lute.

8. "Faster," says the man—"slower—very well—what is this foot about, and this little head? No wonder you are out, Mr. Bijou, when you forget your time. That's a jewel —bravo! bravo! my little man!"

9. All that he was ordered or reminded of, did he do to admiration. His head and foot beat time—humored the variations both of tone and movement: and "the sound was a just echo of the sense," according to the strictest law of poetical, and of musical composition.

10. "Bravo!" "bravo!" re-echoed from all parts of the dining-room. The musicians declared the canary was a greater master of music than any of their band.

11. "And do you not show your sense of this civility, sir?" cried the bird-catcher, with an angry air. The canary bowed most respectfully, to the great delight of the company.

12. His next achievement was going through the martial exercise with a straw gun; after which, "My poor Bijou," says the owner, "thou hast had hard work, and must be a little weary; a few performances more, and thou shalt repose. Show the ladies how to make a courtesy." The bird here crossed his taper legs, and sank and rose with an ease and grace that would have put half our subscription assembly belles to the blush.

13. "That will do, my bird! and now a bow, head and foot corresponding." Here the striplings, for ten miles round London, might have blushed also.

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14. "Let us finish with a hornpipe, my brave little fellow; that's it—keep it up—keep it up."

15. The activity, glee, spirit, and accuracy with which this last order was obeyed, wound up the applause, in which all the musicians joined, to the highest pitch of admiration. Bijou himself seemed to feel the sacred thirst of fame, and shook his little plumes, and caroled a pæan, that sounded like the conscious notes of victory.

QUESTIONS.—1. Where was the English gentleman residing? 2. At what time? 3. What happened one day just after dinner? 4. What is said of the traveling German musicians? 5. What, of the bird-catcher? 6. What, of the famous canary bird? 7. How did the bird-catcher harangue the canary? 8. How did the bird act during this address? 9. What further took place between them? 10. How did the bird sing? 11. What did the musicians say of him? 12. How did the bird acknowledge their civility? 13. What were the next achievements?

LESSON XLIX.

WORDS FOR SPELLING AND DEFINING.

CA RESS′ ING, fondling.
COUN′ TER FEIT, pretended.
IN′ TER VAL, space between.
EX HIB′ IT ING, showing off.
MIS′ AN THROPE, hater of mankind.
UN DIS SEM′ BLED, unfeigned.
SYM′ PA THIZ ED, sorrowed.
SENS I BIL′ I TIES, feelings.
BAN′ QUET, feast; rich treat.
DE PUTE′, appoint.
CON TRI BU′ TION, amount given.
AG′ I TA TED, moved with feeling.
DES′ PE RATE, given up to despair.
TRIB′ UTE, testimonial.
RAR′ EST, most uncommon.
SO PHIST′ IC AL, deceptive.
PA RAD′ ING, showy; ostentatious.

THE BIRD-CATCHER AND HIS CANARY.—CONTINUED.

1. "Thou hast done all my biddings bravely," said the master, caressing his feathered servant: "now, then, take a nap, while I take thy place."

2. Hereupon the canary went into a counterfeit slumber, first shutting one eye, then the other, then nodding, then dropping so much on one side, that the hands of several of

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the company were stretched out to save him from falling; and, just as those hands approached his feathers, suddenly recovering, and dropping as much on the other.

3. At length, sleep seemed to fix him in a steady posture, whereupon the owner took him from his finger, and laid him flat on the table, where the man assured us he would remain in a good sound sleep, while he himself would have the honor to do his best to fill up the interval.

4. While the little bird was thus exhibiting, a huge, black cat, which, doubtless, had been on the watch from some unobserved corner, sprang upon the table, seized the poor canary in its mouth, and rushed out of the window in despite of all opposition. Though the dining-room was emptied in an instant, it was a vain pursuit; the life of the bird was gone, and its mangled body was brought in by the unfortunate owner in such dismay, accompanied by such looks and language, as must have awakened pity even in a misanthrope. He spread himself half-length over the table, and mourned his canary-bird with the most undissembled sorrow.

5. It is needless to observe, that every one of the company sympathized with him; but none more so than the band of musicians, who, being engaged in a profession that naturally keeps the sensibilities more or less in exercise, felt the distress of the poor bird-man with peculiar force. It was really a banquet to see these people gathering themselves into a knot, and, after whispering, wiping their eyes, and cheeks, depute one from among them to be the medium of conveying into the pocket of the bird-man, the very contribution they had just before received for their own efforts.

5. Having wrapped up their contribution, they contrived to put it into the poor man's pocket. As soon as he became aware of what they had done, he took from his pocket the little parcel they had rolled up, and brought out with it, by an unlucky accident, another little bag, at the sight of which he was extremely agitated; for it contained the

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canary-seed, the food of the "dear, lost companion of his heart."

7. There is no giving language to the effect of this trifling circumstance upon the poor man; he threw down the contribution-money that he had brought from his pocket along with it, not with an ungrateful, but a desperate hand. He opened the bag, which was fastened with red tape, and, taking out some of the seed, put it to the very bill of the lifeless bird, exclaiming: (*pl.*) "No, poor Bijou! no; thou canst not peck any more out of this hand that has been thy feeding-place so many years; thou canst not remember how happy we both were when I bought this bag full for thee! Had it been filled with gold, thou hadst deserved it!"

8. "It *shall* be filled—and with gold," said the master of the house, "if I could afford it."

9. The good man rose from his seat, which had been long uneasy to him, and gently taking the bag, put into it some silver, saying, as he handed it to his nearest neighbor: "Who will refuse to follow my example? It is not a subscription for mere charity; it is a tribute to one of the rarest things in the whole world: namely, to real feeling, in this sophistical, pretending, paltering age. If ever the passion of love and gratitude was in the heart of man, it is in the heart of that unhappy fellow; and whether the object that calls out such feelings be bird, beast, fish, or man, it is alike virtue, and ought to be rewarded."

QUESTIONS.—1. How did the canary counterfeit sleep? 2. What happened, while the canary was thus performing his feats? 3. How did the death of the bird affect the owner? 4. How did the musicians show their sympathy? 5. What happened to increase the poor man's sorrow? 6. How did the master of the house testify his regret? 7. What did he say to the company?

How, according to the notation mark, should the latter part of the 7th paragraph be read? See Part I. p. 40. Why are *p* and *d* doubled in the words *dropping*, *nodding*, while *k* and *m* remain single in *speaking*, *claiming*? See Sanders' Spelling Book, p. 167, Rule II. and Note I.

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LESSON L.

WORDS FOR SPELLING AND DEFINING.

CYN′ IC, surly person; snarler.
VIG′ I LANT, watchful.
GEN E ROS′ I TY, liberality.
DIS IN′ TER EST ED NESS, unselfishness.
CRIT′ I CISMS, strictures.
IN NJEN′ DOES, indirect allusions.
IN DIS CRIM′ IN ATE LY, without distinction.
HY POC′ RI SY, dissimulation.
TRANS FIX′ ING, piercing through.
AS CET′ I CISM, that which is peculiar to a hermit.
SU PER CIL′ I OUS, haughty.
IM′ PU DENT, saucy; insolent.
RE STRAIN′ ED, checked; held in.
RE STOR′ ED, brought back.
CRA′ TER, mouth of a volcano.
LA′ VA, melted matter thrown from the mouth of a volcano.
MIS′ TLE TOE, plant that grows on trees.

THE CYNIC.

HENRY WARD BEECHER.

1. The Cynic is one who never sees a good quality in a man, and never fails to see a bad one. He is the human owl, vigilant in darkness and blind to light, mousing for vermin, and never seeing noble game. The cynic puts all human actions into only two classes—*openly* bad, and *secretly* bad.

2. All virtue and generosity and disinterestedness are merely the *appearance* of good, but selfish at the bottom. He holds that no man does a good thing, except for profit. The effect of his conversation upon your feelings, is to chill and sear them; to send you away sour and morose. His criticisms and innuendoes fall indiscriminately upon every lovely thing, like frost upon flowers.

3. "Mr. A," says some one, "is a religious man." He will answer: "*Yes; on Sundays.*" "Mr. B has just joined the church: "*Certainly; the elections are coming on.*" The minister of the gospel is called an example of diligence: "*It is his trade.*" Such a man is generous:—"*of other men's money.*" This man is obliging:—"*to lull suspicion and cheat you.*" That man is upright:—"*because he is green.*"

4. Thus, his eye strains out every good quality, and takes in only the bad. To him religion is hypocrisy, honesty a

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preparation for fraud, virtue only want of opportunity, and undeniable purity, asceticism. The live-long day he will sit with sneering lip, uttering sharp speeches in the quietest manner, and in polished phrase, transfixing every character which is presented: "*His words are softer than oil, yet are they drawn swords.*"

5. All this, to the young, seems a wonderful knowledge of human nature; they honor a man who appears to have *found out mankind. They* begin to indulge themselves in flippant sneers; and, with supercilious brow, and impudent tongue, wagging to an empty brain, call to naught the wise, the long-tried, and the venerable.

6. I do believe that man is corrupt enough; but something of good has survived his wreck; something of evil, religion has restrained, and something partially restored; yet, I look upon the human heart as a mountain of fire. I dread its crater. I tremble when I see its lava roll the fiery stream.

7. Therefore, I am the more glad, if, upon the old crust of past eruptions, I can find a single flower springing up. So far from rejecting appearances of virtue in the corrupt heart of a depraved race, I am eager to see their light, as ever mariner was to see a star in a stormy night.

8. Moss will grow upon gravestones; the ivy will cling to the moldering pile; the mistletoe springs from the dying branch; and, God be praised, something green, something fair to the sight and grateful to the heart, will yet twine around, and grow out of the seams and cracks of the desolate temple of the human heart!

QUESTIONS.—1. What is the author's description of a cynic? 2. How are young people apt to regard the sneers and sarcasms of the cynic? 3. In what do they begin to indulge themselves? 4. With what observations on human nature does the piece conclude? 5. What is the literal meaning of the word CYNIC? *Ans. Dog-like:* the word being derived from a Greek word, meaning a *dog.* 6. In what part of the Bible may be found the passage quoted in the 4th paragraph?

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LESSON LI.

WORDS FOR SPELLING AND DEFINING.

Re sign′, yield; give up.
Mis giv′ ings, doubts.
El′ o quence, art of speaking well.
Pre.vail′ overcome.
Prof′ fer ed, offered; tendered.
Wi′ ly, cunning; crafty.
Ten′ ant, occupant.
Sneer′ ed, showed contempt.
Tin′ y, very small; little.
As pir′ ing, aiming at.
Lan.d′ lord, proprietor.
Mold′ er ing, turning to dust.
Par′ ley, discourse; discussion
Re ject′, refuse; cast off.
Pol lute′, defile; corrupt.
In sid′ i ous, deceitful; treacherous.

THE CROP OF ACORNS.

L. H. SIGOURNEY.

1. There came a man, in days of old,
To hire a piece of land for gold,
And urged his suit in accents meek,—
"*One crop alone* is all I seek;
The harvest o'er, my claim I yield,
And to its lord resign the field."

2. The owner some misgivings felt,
And coldly with the stranger dealt;
But found his last objection fail,
And honeyed eloquence prevail;
So took the proffered price in hand,
And, for "*one crop*," leased out the land.

3. The wily tenant sneered with pride,
And sowed the spot with acorns wide;
At first, like tiny shoots they grew,
Then broad and wide their branches threw;
But, long before those oaks sublime,
Aspiring reached their forest prime,
The cheated landlord moldering lay,
Forgotten, with his kindred clay.

4. O ye, whose years, unfolding fair,
Are fresh with youth and free from care,
Should vice or indolence desire
The garden of your souls to hire,
No parley hold—reject the suit,
Nor let one seed the soil pollute.

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5. My child, the first approach beware;
With firmness break the insidious snare,
Lest, as the acorns grew and throve
Into a sun-excluding grove,
Thy sins, a dark o'ershadowing tree,
Shut out the light of Heaven from thee.

QUESTIONS.—1. What said the man who wanted to hire a field? 2. How did the owner feel? 3. Did he take the price proffered? 4. What did the wily tenant sow on the spot? 5. What became of the landlord before the oaks had their full growth? 6. What *moral* does this piece yield? 7. What caution is given in the last stanza? 8. What is meant by "garden of your souls," 4th stanza?

LESSON LII.

WORDS FOR SPELLING AND DEFINING.

FUR′ ROW ED, wrinkled.
RANGE, ROW; rank; line.
UN CEAS′ ING, continual.
REALMS, dominions; kingdoms.
A TON′ ING, making atonement.
E TER′ NAL, everlasting.
EN THRON′ ED, placed on a throne.
VO′ TIVE, devoted; given by vow.

THE HOUR-GLASS.

JOHN QUINCY ADAMS.

1. Alas! how swift the moments fly!
How flash the hours along!
Scarce here, yet gone already by,—
The burden of a song;
See childhood, youth, and manhood pass,
And age with furrowed brow;
Time *was*—time *shall be*—drain the glass—
But where in Time is Now?

2. Time is the measure but of change,
No present hour is found;
The Past, the Future, fill the range
Of Time's unceasing round.
Where then is *now?* In realms above,
With God's atoning Lamb,
In regions of eternal love,
Where sits enthroned "I AM."

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3. Then, Pilgrim, let thy joys and tears
On Time no longer lean;
But, henceforth, all thy hopes and fears,
From earth's affections wean;
To God let votive accents rise;
With truth—with virtue live;
So all the bliss that Time denies,
Eternity shall give.

QUESTIONS.—1. What question is asked in the 1st stanza? 2. How is that question answered in the 2d? 3. What advice is given in the 3d? 4. What is meant by "drain the glass," 1st stanza?

LESSON LIII.

WORDS FOR SPELLING AND DEFINING.

FAC′ UL TIES, mental abilities.
IM AG′ IN ED, conceived.
IN CRED′ I BLE, not to be believed.
MAN′ U AL, pertaining to the hand.
CON CEP′ TION, thought.
EN DOW′ MENTS, gifts; abilities.
PLEAS′ ANT RIES, sprightly sayings.
AP′ O LOGUES, moral fables.
AP′ PO SITE, suitable.
COM MEND A′ TION, praise.
FA CIL′ I TY, easiness; readiness.
AT TRIB′ U TED, ascribed.
OB SERV′ A BLE, noticeable.
EX TEM′ PO RE, without previous thought.
CO HER′ ENT, consistent.
REA′ SON ER, arguer.

PRACTICE MAKES PERFECT.

JOHN LOCKE.

1. We are born with faculties and powers capable almost of anything; such, at least, as would carry us farther than can be easily imagined; but it is only *the exercise of those powers*, which gives us ability and skill in anything, and leads us toward perfection.

2. The feet of a dancing-master, and the fingers of a musician, fall, as it were naturally, without thought or pains, into regular and admirable motions. Bid them change their parts, and they will in vain endeavor to produce like motions in the members not used to them, and it will require length of time and long practice to attain but some degree of a like ability.

3. What incredible and astonishing actions do we find

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rope-dancers and tumblers bring their bodies to! not but that some, in almost all manual arts, are as wonderful; but I name those which the world takes notice of for such; because, on that very account, they give money to see them. All these admired motions, beyond the reach and almost the conception of unpracticed spectators, are nothing but the mere effects of use and industry in men, whose bodies have nothing peculiar in them from the amazed lookers-on.

4. As it is in the body, so it is in the mind; practice makes it what it is; and most even of those excellences which are looked on as natural endowments, will be found, when examined into more narrowly, to be the product of exercise, and to be raised to that pitch only by repeated actions. Some men are remarked for pleasantries in raillery, others for apologues and apposite diverting stories. This is apt to be taken for the effect of pure nature, and that the rather, because it is not acquired by rules, and those who excel in either of them, never purposely set themselves to the study of it, as an art to be learned.

5. But yet it is true, that, at first, some lucky hit which took with somebody, and gained him commendation, encouraged him to try again, inclined his thoughts and endeavors that way, till at last he insensibly got a facility in it without perceiving how; and that is attributed wholly to nature, which was much more the effect of use and practice.

6. I do not deny that natural disposition may often give the first rise to it; but that never carries a man far without use and exercise, and it is practice alone that brings the powers of the mind as well as those of the body to perfection. Many a good poetic vein is buried under a trade, and never produces anything for want of improvement.

7. We see the ways of discourse and reasoning are very different, even concerning the same matter, at court and in the university. And he that will go but from Westminster Hall to the Exchange, will find a different genius and turn in their ways of talking; and one cannot think

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that all whose lot fell in the city, were born with different parts from those who were bred at the university or inns of court.

8. To what purpose all this, but to show that the difference so observable in men's understandings and parts, does not arise so much from the natural faculties as acquired habits? He would be laughed at, that should go about to make a fine dancer out of a country hedger, at past fifty. And he will not have much better success, who shall endeavor, at that age, to make a man reason well, or speak handsomely, who has never been used to it, though you should lay before him a collection of all the best precepts of logic or oratory.

9. Nobody is made anything by hearing rules, or laying them up in his memory; practice must settle the habit of doing without reflecting on the rule; and you may as well hope to make a good painter or musician, extempore, by a lecture and instruction in the arts of music and painting, as a coherent thinker, or strict reasoner, by a set of rules, showing him wherein right reasoning consists.

QUESTIONS.—1. What is necessary to lead our minds towards perfection? 2. What instances of expertness and grace are cited as the results of practice? 3. What qualities or traits of character, which are the mere effect of use and practice, are often accounted natural gifts? 4. Does the writer allow nature any share in the production of these traits? 5. Does any one ever become great in any calling by merely hearing or learning rules?

LESSON LIV.

WORDS FOR SPELLING AND DEFINING.

FRU GAL′ I TY, economy.
AUC′ TION, vendue; public sale.
DIS CHARGE′, pay.
GRIEV′ OUS, heavy; oppressive.
COM MIS′ SION ER, deputy; agent.
A BATE′ MENT, deduction.
AB′ SO LUTE LY, positively; really.
SQUAN′ DER, waste.
PROD I GAL′ I TY, wastefulness.
PER PLEX′ I TY, embarrassment.
BE STIR′, put in action.
ES TATE′, property; fortune.
BAIL′ IFF, under-sheriff.
LEG′ A CY, property left by will.
CA′ BLE, rope or chain for holding vessels at rest.

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HONESTY AND FRUGALITY LEAD TO WEALTH.

DR. FRANKLIN.

1. I stopped my horse lately, where a great number of people were collected at an auction of merchant's goods The hour of the sale not being come, they were conversing on the badness of the times; and one of the company called to a plain, clean, old man, with white locks: "Pray, Father Abraham, what think you of the times? Will not these heavy taxes quite ruin the country? How shall we ever be able to pay them? What would you advise us to do?"

2. Father Abraham stood up and replied: "If you would have my advice, I will give it you in short; for, *A word to the wise is sufficient*, as Poor Richard says." They joined in desiring him to speak his mind, and gathering around him, he proceeded as follows:

3. "Friends," said he, "the taxes are, indeed, very heavy, and, if those laid on by the government were the *only* ones we had to pay, we might more easily discharge them; but we have many others, and much more grievous to some of us. We are taxed twice as much by our *idleness*, three times as much by our *pride*, and four times as much by our *folly;* and from *these* taxes the commissioners can not ease or deliver us, by allowing an abatement. However, let us hearken to good advice, and something may be done for us; *God helps them that help themselves*, as Poor Richard says.

4. "It would be thought a hard government, that should tax its people one-tenth part of their time to be employed in its service; but *idleness* taxes many of us much more; sloth, by bringing on diseases, absolutely shortens life. *Sloth, like rust, consumes faster than labor wears; while the used key is always bright*, as Poor Richard says. *But dost thou love life? then do not squander time; for that is the stuff life is made of*, as Poor Richard says. How much more than is necessary do we spend in sleep; forgetting, that *The sleeping fox catches no poultry;* and that *There will be sleeping enough in the grave*, as Poor Richard says.

5. "*If time be of all things the most precious, wasting*

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time must be, as Poor Richard says, *the greatest prodigality;* since, as he elsewhere tells us, *Lost time is never found again; and what we call time enough, always proves little enough.* Let us, then, up and be doing, and doing to the purpose; so, by diligence, shall we do more with less perplexity.

6. "*Sloth makes all things difficult; but industry all easy; and he, that riseth late must trot all day, and shall scarce overtake his business at night; while laziness travels so slowly, that Poverty soon overtakes him. Drive thy business, and let not that drive thee*, as Poor Richard says.

7. "So, what signifies wishing and hoping for better times? We may make these times better, if we bestir ourselves. *Industry need not wish; and he that lives upon hopes, will die fasting. There are no gains without pains: then help hands, for I have no lands;* or, if I have, they are smartly taxed. *He that hath a trade, hath an estate;* and *he that hath a calling, hath an office of profit and honor*, as Poor Richard says; but then the trade must be worked at, and the calling followed, or neither the estate nor the office will enable us to pay our taxes.

8. "If we are industrious, we shall never starve; for, *At the working man's house, hunger looks in; but dares not enter.* Nor will the bailiff or the constable enter; for *Industry pays debts, while despair increaseth them.* What though you have found no treasure, nor has any rich relation left you a legacy: *Diligence is the mother of good luck,* and God *gives all things to industry.*

Then plow deep while sluggards sleep,
And you shall have corn to sell and keep.

9. "Work while it is called to-day; for you know not how much you may be hindered to-morrow. *One to-day is worth two to-morrows*, as Poor Richard says; and further: *Never leave that till to-morrow, which you can do to-day.*

10. "If you were a servant, would you not be ashamed that a good master should catch you idle? Are you then your own master? Be ashamed to catch yourself idle, when

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there is so much to be done for yourself, your family, and your country. Handle your tools without mittens: remember, that *The cat in gloves catches no mice*, as Poor Richard says. It is true, there is much to be done, and, perhaps, you are weak-handed; but stick to it steadily, and you will see great effects: for *Constant dropping wears away stones;* and, *By diligence and patience, the mouse ate in two the cable.*

11. "Methinks I hear some of you say: 'Must a man afford himself no leisure?' I will tell thee, my friend, what Poor Richard says: *Employ thy time well, if thou meanest to gain leisure; and since thou art not sure of a moment, throw not away an hour.* Leisure is time for doing something useful: this leisure the diligent man will obtain; but the lazy man, never; for *A life of leisure and a life of laziness, are two things. Many, without labor, would live by their wit only; but they break for want of stock;* whereas industry gives comfort, plenty, and respect. *Fly pleasures, and they will follow you.*

QUESTIONS.—1. What questions did one of the company at the auction, put to Father Abraham? 2. What was his reply? 3. Can you repeat some of the precepts given?

What rules for the different inflections in the first paragraph? What, for those in the 10th paragraph?

LESSON LV.

WORDS FOR SPELLING AND DEFINING.

O VER SEE′, superintend.
OUT′ GOES, expenditures.
IN′ COMES, profits.
DI′ ET, food.
MICK′ LE, much.
DAIN′ TIES, delicacies.
MORE O′ VER, also; besides.
FIN′ ER IES, showy articles of dress.
KNICK′ KNACKS, trifles; toys.
NEC′ ES SA RIES, things necessary.
STRAIT′ EN ING, cramping.
CON VEN′ IEN CES, accommodations.
EX TRAV′ A GAN CES, things unnecessary.
CON SULT′, take counsel of.
SUP PRESS′, subdue.
IN′ FA MY, disgrace.
SU PER FLU′ I TIES, extravagant things.
VE RAC′ I TY, truthfulness.

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INDUSTRY AND FRUGALITY LEAD TO WEALTH.—CONTINUED.

1. "But, with our industry, we must likewise be steady, and careful, and oversee our own affairs with our own eyes, and not trust too much to others; for, as Poor Richard says:

I never saw an oft-removed tree,
Nor yet an oft-removed family,
That throve so well as those that settled be.

2. "And again: *Three removes are as bad as a fire;* and again: *Keep thy shop, and thy shop will keep thee;* and again: *If you would have your business done, go; if not, send.* And again:

He that by the plow would thrive,
Himself must either hold or drive.

3. "And again: *The eye of a master will do more work than both his hands;* and again: *Want of care does us more harm than want of knowledge;* and again: *Not to oversee workmen, is to leave them your purse open.* Trusting too much to the care of others, is the ruin of many; for, *In the affairs of this world, men are saved, not by faith, but by the want of it;* but a man's own care is profitable; for, *If you would have a faithful servant, and one that you like, serve yourself.*

4. "*A little neglect may breed great mischief; for want of a nail, the shoe was lost; for want of a shoe, the horse was lost; and, for want of a horse, the rider was lost, being overtaken and slain by the enemy; all for want of a little care about a horse-shoe nail.*

5. "So much for industry, my friends, and attention to one's own business; but to these we may add frugality, if we would make our industry more certainly successful.

Many estates are spent in the getting,
Since women for tea, forsook spinning and knitting,
And men for punch, forsook hewing and splitting.

If you would be wealthy, think of saving as well as of getting.

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The Indies have not made Spain rich; because her outgoes are greater than her incomes.

6. "Away, then, with your expensive follies, and you will not then have so much cause to complain of hard times, heavy taxes, and chargeable families. You may think, perhaps, that a little punch now and then, diet a little more costly, clothes a little finer, and a little entertainment now and then, can be no great matter; but remember: *Many a little makes a mickle.* Beware of little expenses: *A small leak will sink a great ship*, as Poor Richard says; and again: *Who dainties love, shall beggars prove;* and, moreover: *Fools make feasts, and wise men eat them.*

7. "Here you are all assembled at this sale of fineries and knick-knacks. You call them *goods;* but, if you do not take care, they will prove *evils* to some of you. You expect they will be sold cheap, and, perhaps, they may for less than cost; but, if you have no occasion for them, they must be dear to you. Remember what Poor Richard says: *Buy what thou hast no need of, and ere long thou shalt sell thy necessaries.*

8. "And again: *At a great pennyworth pause awhile.* He means, that, perhaps, the cheapness is apparent only, and not real; or the bargain, by straitening thee in thy business, may do thee more harm than good. For, in another place, he says: *Many have been ruined by buying good pennyworths.*

9. "Again: *It is foolish to lay out money in a purchase of repentance;* and yet this folly is practiced every day at auctions, for want of minding the Almanac. Many a one, for the sake of finery on the back, has gone hungry, and half-starved their families. *Silks and satins, scarlets and velvets, put out the kitchen fire,* as Poor Richard says.

10. "These are not the necessaries of life; they can scarcely be called the conveniences; and yet, only because they look pretty, how many want to have them! By these, and other extravagances, the genteel are reduced to poverty, and forced to borrow of those whom they formerly despised; but who, through industry and frugality, have maintained

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their standing; in which case, it appears plainly, that *A plowman on his legs, is higher than a gentleman on his knees*, as Poor Richard says.

11. "Perhaps, they have had a small estate left them, which they knew not the getting of: they think, *It is day, and will never be night;* that a little to be spent out of so much, is not worth minding; but *Always taking out of the meal-tub, and never putting in, soon comes to the bottom*, as Poor Richard says; and then: *When the well is dry, they know the worth of water.* But this they might have known before, if they had taken his advice.

12. "*If you would know the value of money, go and try to borrow some; for he that goes a borrowing, goes a sorrowing*, as Poor Richard says; and, indeed, so does he that lends to such people, when he goes to get it back again. Poor Richard further advises and says:

Fond pride of dress is sure a very curse;
Ere fancy you consult, consult your purse.

13. "And again: *Pride is as loud a beggar as Want, and a great deal more saucy.* When you have bought one fine thing, you must buy ten more, that your appearance may be all of a piece; but Poor Richard says: *It is easier to suppress the first desire, than to satisfy all that follow it.* And it is as truly folly for the poor to ape the rich, as for the frog to swell in order to equal the ox.

Vessels large may venture more,
But little boats should keep near shore.

14. "It is, however, a folly soon punished; for, as Poor Richard says: *Pride that dines on vanity, sups on contempt. Pride breakfasted with Plenty, dined with Poverty, and supped with Infamy.* And, after all, of what use is this pride of appearance, for which so much is risked, so much is suffered? It can not promote health, nor ease pain; it makes no increase of merit in the person; it creates envy; it hastens misfortune.

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15. "But what madness must it be to *run into debt*, for these superfluities? We are offered, by the terms of this sale, six months' credit; and that, perhaps, has induced some of us to attend it, because we can not spare the ready money, and hope now to be fine without it. But, ah! think what you do when you run into debt; you give to another power over your liberty.

16. "If you can not pay at the time, you will be ashamed to see your creditor; you will be in fear when you speak to him; you will make poor, pitiful, sneaking excuses, and, by degrees, come to lose your veracity, and sink into base, downright lying; for *The second vice is lying, the first is running into debt*, as Poor Richard says; and again, to the same purpose: *Lying rides upon Debt's back;* whereas a free-born, honest man, ought not to be ashamed nor afraid to see or speak to any one living. But poverty often deprives a man of all spirit and virtue. *It is hard for an empty bag to stand upright.*"

QUESTIONS.—1. What does Father Abraham say must be joined with industry? 2. How does he illustrate this? 3. Can you repeat some of the precepts which he gives? 4. Do you know who is meant by *Father Abraham* and *Poor Richard?*

LESSON LVI.

WORDS FOR SPELLING AND DEFINING.

BELLES, gay young ladies.
EX CELL′ ING, surpassing.
WALTZ, kind of dance.
CO TIL′ LON, a brisk dance, by eight persons.
QUA DRILLE′, a game of cards.
VAUNT′ ING LY, boastingly.
WAR′ BLES, sings.
RUS′ TIC AL, pertaining to the country.
DIT′ TY, song.
EX′ QUI SITE, exact; complete.
PO′ TENT, powerful.
E VAD′ ED, escaped; avoided.
WITCH′ ER Y, sorcery; enchantment.
ARM′ OR Y, place where arms are kept.
POL′ ISH ED, made smooth and glossy.
CON′ QUEST, victory; captivation.
ROUT, crowd; fashionable assemblage.
CON VEN′ ED, assembled.
BE GUIL′ ING, amusing.
BURN′ ISH ED, polished.

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THE NEEDLE.

SAMUEL WOODWORTH.

1. The gay belles of fashion may boast of excelling
In waltz or cotillon, at whist or quadrille;
And seek admiration by vauntingly telling
Of drawing, and painting, and musical skill;
But give me the fair one, in country or city,
Whose home and its duties are dear to her heart,
Who cheerfully warbles some rustical ditty,
While plying the needle with exquisite art:
The bright little needle—(")the swift-flying needle,
The needle directed by beauty and art.

2. If love have a potent, a magical token,
A talisman, ever resistless and true,—
A charm that is never evaded or broken,
A witchery certain the heart to subdue,—
'Tis this,—and his armory never has furnished
So keen and unerring, or polished a dart;
Let beauty direct it, so pointed and burnished,
And, oh! it is certain of touching the heart.
The bright little needle—(")the swift-flying needle,
The needle directed by beauty and art.

3. Be wise, then, ye maidens, nor seek admiration
By dressing for conquest, and flirting with all;
You *never*, whate'er be your fortune or station,
Appear half so lovely at rout or at ball,
As gayly convened at a work-covered table,
Each cheerfully active and playing her part,
Beguiling the task with a song or a fable,
And plying the needle with exquisite art:
The bright little needle—(")the swift-flying needle,
The needle directed by beauty and art.

QUESTIONS.—1. In what terms does the author express his admiration of those ladies that "ply the needle"? 2. What advice in the 3d stanza does he give to young ladies? 3. What celebrated piece, by the same author, in the same measure? *Ans.* "*The Old Oaken Bucket.*"

How, according to the notation marks, should the latter part of each stanza be read? How many accented syllables in each line of this poetry? What is such kind of poetry called?

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LESSON LVII.

WORDS FOR SPELLING AND DEFINING.

FASH' ION, mode; custom.
BREED' ING, bringing up.
FAITH' LESS LY, falsely.
AF FECTS', pretends.
NO' BLE MAN, person of noble rank.
IN TOL' ER ANT, tyrannical.
PAS' SION, strong feeling.
IN TENSE', vehement; ardent.
IM PULS' ES, motives; instincts
TEM' PER ED, moderated.
COR' DI AL, kind; affectionate.

NATURE'S NOBLEMAN.

MARTIN F. TUPPER.

1. Away with false fashion, so calm and so chill,
   Where pleasure itself can not please;
   Away with cold breeding, that faithlessly still
   Affects to be quite at its ease;
   For the deepest in feeling is highest in rank,
   The freest is first in the band,
   And nature's own Nobleman, friendly and frank,
   Is a man with his heart in his hand!

2. Fearless in honesty, gentle, yet just,
   He warmly can love and can hate,
   Nor will he bow down with his face in the dust,
   To fashion's intolerant state;
   For best in good breeding, and highest in rank,
   Though lowly or poor in the land,
   Is nature's own Nobleman, friendly and frank,
   The man with his heart in his hand!

3. *His* fashion is passion, sincere and intense,
   His impulses, simple and true;
   Yet tempered by judgment, and taught by good sense,
   And cordial with me, and with you;
   For the finest in manners, as highest in rank,
   Is *you*, man! or *you*, man! who stand
   Nature's own Nobleman, friendly and frank,
   A man with his heart in his hand!

QUESTIONS.—1. What is the author's description of the character whom he designates as "nature's nobleman"? 2. What is meant by the line,—"The man with his heart in his hand"?

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LESSON LVIII.

WORDS FOR SPELLING AND DEFINING.

Dis cuss′ ing, debating; arguing.	Sig nif′ i cant ly, meaningly.
Or′ di na ry, common; usual.	De cid′ ed ly, positively.
An′ guish, extreme pain.	Ap pre hend′, think; suppose.
Con dem na′ tion, reproof.	Vi′ ands, food; victuals.
Do mes′ tic, pertaining to home.	Grudg′ ing ly, unwillingly.
E con′ o my, frugality; saving.	Nur′ tur ed, fostered.
Scant′ i ness, insufficiency.	Ef fem′ i nate, weak; unmanly.
Phil an throp′ ic, benevolent.	Ap pli′ an ces, agencies; means.
Em prise′, undertaking.	Cas′ u al, accidental.
In ter rupt′, stop; hinder.	Oc ca′ sion ed, caused.

THE FALSE POSITION.

KNICKERBOCKER MAG.

Uncle. What do you mean, Anne, by the "under-current," which you and James appear to be so warmly discussing?

Anne. I was saying, Uncle, that there are a great many persons who suffer keenly from poverty; not truly for want of bread, or clothing, or even the ordinary comforts, and, I might add, many of the luxuries of life.

Uncle. Well, what kind of poverty is that which affords all the needful things, and many of the enjoyments of luxury? I'm like James; I can not see the "*suffering*" you talk about.

Anne. It is the *anguish* that settles upon the heart of every *honest* man, when he feels that he is *living beyond his means.*

Uncle. No man has a right to do that; it is dishonest, and should receive condemnation rather than pity.

Anne. Yes; that's very well; but, for all you say, there are hundreds and thousands all through our cities and country, who do it, and are forced by circumstances so to live on from year to year, outwardly maintaining the appearance of rank and wealth; when, could we glide into the bosom of their every-day domestic economy, we should see heart-burnings, and toil, and scantiness, such as the world does

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not dream of. This is looking a little into the *under-current*, the every-day self-denial, the late waking at night of the weary wife, helping to support the outward dignity and appearance of her large family of children.

Uncle. Everybody must pay the price of pride; this weary wife you speak of, I suppose, is some poor man's wife, who is working her fingers off, in the vain endeavor to make her family appear as richly clad, as that of some wealthy neighbor. Come, Anne, what philanthropic emprise have you afloat?

Anne. None; you are like every other man, and interrupt me, and gather up the corners of your mouth, winking so significantly, if any one is near, as much as to say: "Let the woman talk—she is harmless." It was no poor man's wife at all; far from it. I think the families of such are the most independent, often the best informed, and decidedly the happiest class our country can boast of. It was of a *race*, a strong vein of which runs through the whole extent of our land; it is composed of the *sons of the rich*, who are poor themselves.

Uncle. It's their own fault, then; let *them* make money, as probably their fathers and grandfathers have done before them.

Anne. They can not, I apprehend.

Uncle. Why?

Anne. "Why?"—because the children of the rich are too often indulged in *idleness;* I might say their lullaby-songs breathe it; their childhood sports foster it; their fathers' tables and dainty viands continue its easy growth. The youth of the rich enter manhood with idleness stamped upon their very natures; *then* comes the cruelty; *then* begins the suffering. Manhood has brought a yearning for a position in the world. The father, often grudgingly, gives a capital for business, and says, as you do now: "Go to work, and make your own way in the world. The world is large and the picking good;" and with this "God-speed," life is begun.

Uncle. Well, what more do you want?

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Anne. I want all those hours of idleness, wherein were nurtured effeminate dispositions, all those dainty viands that have sapped the energies of the son, all those nameless appliances of refinement, which have grown to be the very necessaries of life, and which have strengthened their hold upon his nature with his strength, to be charged in the grand Day-Book and Ledger account, to the father, as *his* share of providing for the future misery of many a young merchant.

Uncle. Well, Anne, you have made out a pretty clear case, and I'm half inclined to think you are right; but, surely, in nine cases out of ten, it is the fault of individuals alone, which causes the unhappiness in the domestic world. There is but a slight difference between the rich man and the poor, if each lives within his means, irrespective of circumstances.

Anne. You are willing, then, to acknowledge what I was saying to James, had *some* truth in it, and that there is an *under-current* of deep distress, oftentimes, where, to a casual observer, everything is bright and cheerful, and that this distress is frequently occasioned by assuming and endeavoring to maintain a "FALSE POSITION."

LESSON LIX.

WORDS FOR SPELLING AND DEFINING.

CON STER NA' TION, terror.
DE TAIL', relate; narrate.
HAR POON' ERS, those who throw the harpoon, or whale-dart.
EX PLOR' ING, searching for discoveries.
SQUAD' RON, ships in company.
NAR' RA TIVE, account.
FLOUN' DER ING, struggling violently.
EX' TRI CATE, disengage.
CON TOR' TIONS, writhings.
AN NOY' ANCE, something vexatious.
THROES, pangs; severe pains.
BE TOK' EN ING, showing.
DYE' ING, staining; coloring.
FLOUN' DER INGS, strugglings.
PER TI NA' CIOUS, stubbornly persevering.
TUR' BU LENCE, tumult.
BAITS, attacks; harasses.
IN STINC' TIVE, natural.
UN RE LENT' ING, cruel.

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ENEMIES OF THE WHALE.

H. T. CHEEVER.

1. The only natural enemies the whale is known to have, are the sword-fish, thrasher, and killer. This latter is itself a species of whale, that has sharp teeth, and is exceedingly swift in the water, and will bite and worry a whale until quite dead. When one of them gets among a *gam*, or school of whales, he spreads great consternation, and the timid creatures fly every way, like deer chased by the hounds, and fall an easy prey to whale-boats that may be near enough to avail themselves of the opportunity.

2. I have heard a captain detail, with interest, a scene of this kind, in which the killers and harpooners were together against the poor whale, and the killers actually succeeded in pulling under and making off with a prize which the whalemen thought themselves sure of. In the United States exploring squadron, on board the Peacock, as we learn from the narrative of Commander Wilkes, they witnessed a sea-fight between a whale and one of these enemies. The sea was quite smooth, and offered the best possible view of the combat.

3. First, at a distance from the ship, a whale was seen floundering in a most extraordinary way, lashing the smooth sea into a perfect foam, and endeavoring, apparently, to extricate himself from some annoyance. As he approached the ship, the struggle continuing, and becoming more violent, it was perceived that a fish, about twenty feet long, held him by the jaw: his spoutings, contortions, and throes, all betokening the agony of the huge monster.

4. The whale now threw himself at full length upon the water, with open mouth: his pursuer still hanging to his under jaw, the blood issuing from the wound dyeing the sea for a long distance round. But all his flounderings were of no avail; his pertinacious enemy still maintained his hold, and was evidently getting the advantage of him. Much alarm seemed to be felt by the many other whales about.

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Such was the turbulence with which they passed, that a good view could not be had of them, to make out more nearly the description.

5. These fish attack a whale in the same way that a dog baits a bull, and worry him to death. They are endowed with immense strength, armed with strong, sharp teeth, and, generally, seize the whale by the lower jaw. It is said the only part they eat of them, is the tongue. The sword-fish and thrasher have been, also, seen to attack the whale together; the sword-fish driving his tremendous weapon into the body from beneath upward, and the thrasher fastened to his back, and giving him terrific blows with his flail.

6. The thrasher having no power to strike through the water, it has been observed by all who have witnessed these strange combats, that it seems to be the instinctive war policy of the sword-fish to make his attack from below: thus causing the whale to rise above the surface, which, under the goad of the cruel sword of the enemy, he has been known to do, to a great hight: the unrelenting thrasher meanwhile holding on like a leech, and dealing his blows unsparingly through the air, with all the force of his lengthy frame.

QUESTIONS.—1. What are the natural enemies of the whale? 2. Can you describe the killer? 3. What effect does the presence of the killer produce among a school of whales? 4. Can you describe the sea-fight mentioned in Wilkes' narrative? 5. How do the sword-fish and the thrasher attack the whale?

LESSON LX.

WORDS FOR SPELLING AND DEFINING.

NA′ TIVE, pertaining to the place of birth.
OF YORE, of old time; long ago.
TEM′ PESTS, violent storms.
WROUGHT, worked.
WRETCH′ ED NESS, unhappiness.
TRACK′ LESS, without tracks, or traces.
SUB SIDE′, become calm.
UN RUF′ FLED, undisturbed.
MIR′ ROR ED, reflected, as in a mirror.

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MY NATIVE BAY.

ANON.

1. My native bay is calm and bright
As e'er it was of yore,
When, in the days of hope and love,
I stood upon its shore;
The sky is glowing, soft and blue,
As once in youth it smiled,
When summer seas and summer skies
Were always bright and mild.

2. The sky—how oft hath darkness dwelt
Since then upon its breast!
The sea—how oft have tempests broke
Its gentle dream of rest!
So, oft hath darker woe come o'er
Calm, self-enjoying thought;
And passion's storms a wilder scene
Within my bosom wrought.

3. Now, after years of absence, passed
In wretchedness and pain,
I come and find those seas and skies
All calm and bright again.
The darkness and the storm from both
Have trackless passed away;
And gentle, as in youth, once more
Thou seem'st, my native bay!

4. O! that like thee, when toil is o'er,
And all my griefs are past,
This troubled bosom might subside
To peace and joy at last!
And while it lay all calm, like thee,
In pure, unruffled sleep,
Oh! might a Heaven as bright as this,
Be mirrored in its deep!

QUESTIONS.—1. What reflections arise in the mind of the speaker on beholding his native bay? 2. What wish, in the last stanza? What pause after *sky* and *sea*, 2d stanza? See p. 48. With what different modulation, should the last stanza be read?

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LESSON LXI.

WORDS FOR SPELLING AND DEFINING.

SUS PI′ CION, act of suspecting.
CRIM′ IN AL, guilty person.
JU′ RY, a body of men sworn to deliver truth upon evidence.
PLIGHT′ ED, pledged.
OB′ LO QUY, reproach; digrace.
FREAK, caprice; sudden fancy.
PRE′ CEPT, rule of conduct.
RE PROACH′, rebuke; blame.
STUR′ DY, hardy; stout.

JUDGE NOT.

ANON.

I.

Judge not!—though clouds of seeming guilt may dim thy brother's fame;
For fate may throw suspicion's shade upon the brightest name;
Thou canst not tell what hidden chain of circumstances may
Have wrought the sad result that takes an honest name away.
JUDGE NOT!

II.

Judge not!—the vilest criminal may rightfully demand
A chance to prove his innocence by jury of his land;
And, surely, one who ne'er was known to break his plighted word,
Should not be hastily condemned to obloquy unheard.
JUDGE NOT!

III.

Judge not!—thou canst not tell how soon the look of bitter scorn
May rest on thee, though pure thy heart as dew-drops in the morn.
Thou dost not know what freak of fate may place upon thy brow
A cloud of shame to kill the joy that rests upon it now.
JUDGE NOT!

IV.

Judge not!—but rather in thy heart let gentle pity dwell:
Man's judgment errs, but there is One who "doeth all things well."
Ever, throughout the voyage of life, this precept keep in view:
"Do unto others as thou wouldst that they should do to you."
JUDGE NOT!

V.

Judge not!—for one unjust reproach an honest heart can feel,
As keenly as the deadly stab made by the pointed steel.
The worm will kill the sturdy oak, though slowly it may die,
As surely as the lightning stroke swift rushing from the sky.
JUDGE NOT!

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LESSON LXII.

WORDS FOR SPELLING AND DEFINING.

A BUT' MENTS, solid piers to support the ends of a bridge.
BUL' WARKS, fortifications.
IM PRESS' IVE, affecting.
EX PLOIT', feat; deed.
PHYS' IC AL, bodily; muscular.
IL LUS' TRATES, explains.
OB LIV' I ON, forgetfulness.
PRED E CES' SORS, those that precede.
EX ULT A' TION, joy; triumph.
IN I' TIALS, first letters of words.
HI E RO GLYPH' ICS, symbolic characters.
A BYSS', great depth; gulf.
DE PICT' ED, painted; described.
DI LEM' MA, choice of alternatives.
AN TIC' I PA TED, conceived beforehand.
CA TAS' TRO PHE, calamity.
E CON' O MI ZES, uses sparingly.
IN VOL' UN TA RY, spontaneous.

1. ALEXANDER, surnamed the Great, son of Philip of Macedon, was born B. C. 356, and died B. C. 323.

2. CAIUS JULIUS CÆSAR, the first Roman Emperor, and one of the greatest of generals, orators, and writers, that Rome ever produced, was assassinated in the Senate-House, in the year B. C. 43, and in the 56th year of his age.

3. NAPOLEON BONAPARTE, Emperor of the French, and the greatest military genius of either ancient or modern times, was a native of Corsica. He was born A. D. 1769, and died in exile on the Island of St. Helena, on the 5th of May, 1821.

4. MAJOR-GENERAL EDWARD BRADDOCK, was commander of the British army, in the expedition against the French and Indians, on the Ohio, in 1775. By disregarding the advice of Washington, he fell into an ambuscade, while advancing to invest Fort du Quesne, (now Pittsburg,) and was mortally wounded.

THE AMBITIOUS YOUTH.

ELIHU BURRITT.

1. The scene opens with a view of the great Natural Bridge, in Virginia. There are two or three lads standing in the channel below, looking up with awe to that vast arch of unhewn rocks which the Almighty bridged over those everlasting abutments, "when the morning stars sang together." The little piece of sky, that is spanning those measureless piers, is full of stars, though it is mid-day. It is a thousand feet from where they stand, up those perpendicular bulwarks of limestone, to the key rock of that vast arch, which appears to them only of the size of a man's hand

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2. The silence of death is rendered more impressive by the little stream that falls, from rock to rock, down the channel, where once the waters of a Niagara may have rushed in their fury. The sun is darkened, and the boys have uncovered their heads instinctively, as if standing in the presence-chamber of the Majesty of the whole earth. At last, this feeling of awe wears away; they begin to look around them; they find that others have been there, and looked up with wonder to that everlasting arch.

3. They see the names of hundreds cut in the limestone abutments. A new feeling comes over their young hearts, and their jack-knives are in their hands in an instant. "What man hath done, man can do," is their watch-word; and, fired with this noble spirit, they draw themselves up, and carve their names above those of a hundred, tall, full-grown men, who have been there before them.

4. They are all satisfied with this exploit of physical exertion, except *one*, whose example illustrates perfectly the forgotten truth, that there is no royal road to intellectual eminence. This ambitious youth sees a name, just above his reach,—a name that will be green in the memory of the world, when those of [1]Alexander, [2]Cæsar, and [3]Bonaparte, shall rot in oblivion. It was the name of WASHINGTON. Before he marched with [4]Braddock to that fatal field, *he* had been there, and left his name a foot above all his predecessors. It was a glorious thought of the boy, to write his name side by side with the great "FATHER OF HIS COUNTRY."

5. He grasps his knife with a firmer hand, and, clinging to a little jutting crag, he cuts a gain into the limestone, about a foot above where he stands; he then reaches up, and cuts another for his hands. 'Tis a dangerous feat; but, as he puts his feet and hands into these gains, and draws himself up carefully to his full length, he finds himself, to his inexpressible exultation, a foot above every name that was ever chronicled in that mighty wall.

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6. While his companions are regarding him with concern and admiration, he cuts his name in rude capitals, large and deep, into that flinty album. His knife is still in his hand, and strength in his sinews, and a new created aspiration in his heart. Again he cuts another niche, and again he carves his name in larger capitals.

7. This is not enough. Heedless of the entreaties of his companions, he cuts and climbs again. The graduations of his ascending scale grow wider apart. He measures his length at every gain, and marks his ascent with larger initials and stronger hieroglyphics. The voices of his friends wax weaker and weaker, and their words are, finally, lost on his ear.

8. He now, for the last time, casts a look beneath him. Had that glance lasted a moment, that moment would have been his last. He clings with a convulsive shudder to his little niche of rock. An awful abyss, such a precipice as Gloster's son depicted to his blind father, awaits his almost certain fall. He is faint from severe exertion, and trembling from the sudden view of the dreadful destruction to which he is exposed.

9. His knife is worn half way to the haft. He can hear the voices, but not the words of his terror-stricken companions below. What a moment! What a meager chance to escape destruction! There is no retracing his steps. It is impossible to put his hands in the same niche with his feet, and retain his slender hold for a moment. His companions instantly perceive this new and fearful dilemma, and await his fall with emotions that "freeze their young blood."

10. He is too high, too faint, to ask for his father and mother, his brother and sister, to come and witness or avert his destruction. But one of his companions anticipated his desire; he knows what yearnings come over the human heart, when the King of Terrors shakes his sword at his victim, at any time or place. Swift as the wind, he bounds

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down the channel, and the situation of the fated boy is told upon his father's hearth-stone.

11. Minutes of almost eternal length roll on, and then there are hundreds standing in the rocky channel, and hundreds on the bridge above, all holding their breath, and awaiting the affecting catastrophe. The poor boy hears the hum of new and numerous voices, both above and below. He can just distinguish the tones of his father, who is shouting with all the energy of despair: "*William!* WILLIAM! don't look down! Your mother, and Henry, and Harriet, are all here praying for you. Don't look down! Keep your eye toward the top!"

12. The boy did *not* look down. His eye is fixed like a flint toward Heaven, and his young heart on him who reigns there. He grasps again his knife. He cuts another niche, and another foot is added to the hundreds that remove him from the reach of human help below. How carefully he uses his wasting blade! How anxiously he selects the softest places in that vast pier! How he avoids every flinty grain! How he economizes his physical powers! resting a moment at each gain he cuts!

13. How every motion is watched from below! There stand his father, mother, brother and sister, on the very spot, where, if he falls, he will not fall alone. The sun is now half way down the west. The lad has made fifty additional niches in that mighty wall, and now finds himself directly under the middle of that vast arch of rocks, and earth, and trees.

14. He must now cut his way in a new direction to get from under this overhanging mountain. The inspiration of hope is flickering out in his bosom; its vital heat is fed by the increasing shouts of hundreds perched upon cliffs and trees, and others who stand with ropes in their hands above, or with ladders below. Fifty gains more must be cut, before the longest rope can reach him. His wasting blade strikes again into the limestone.

15. A spy-glass below watches and communicates to the

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multitude every mark of that faithful knife. The boy is emerging painfully, foot by foot, from under that lofty arch. Spliced ropes are ready in the hands of those who are leaning over the outer edge of the bridge. Two minutes more and all will be over. That blade is worn up to the last half inch. The boy's head reels; his eyes are starting from their sockets; his last hope is dying in his breast; his life must hang upon the next gain he cuts.

16. At the last faint gash he makes, his knife, his faithful knife, drops from his little nerveless hand, and ringing along down the precipice, falls at his mother's feet. An involuntary groan of despair runs, like a death-knell, through the channel below, and then all is still as the grave. At the hight of nearly a thousand feet, the devoted boy lifts his hopeless heart, and closing eyes to commend his soul to God.

17. While he thus stands for a moment reeling, trembling, toppling over into eternity, a shout from above falls on his ear. The man who is lying with half his body projecting over the bridge, has caught a glimpse of the boy's shoulders, and a smothered exclamation of joy has burst from his lips. Quick as thought, the noosed rope is within reach of the sinking youth. No one breathes; half unclosing his eyes, and, with a faint convulsive effort, the boy drops his arms through the noose.

18. Darkness comes over him, and with the words God and mother on his lips, just loud enough to be heard in Heaven, the tightening rope lifts him out of his last shallow niche. The hands of a hundred men, women, and children, are pulling at that rope, and the unconscious boy is suspended and swaying over an abyss, which is the closest representation of eternity, that has yet been found in hight or depth.

19. Not a lip moves while he is dangling there; but, when a sturdy Virginian draws up the lad, and holds him up in his arms in view of the trembling multitude below, such shouting, such leaping for joy, such tears of gratitude, such

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notes of gladness as went up those unfathomable barriers, and were reiterated and prolonged by the multitude above, were alone akin to those which angels make, when a straying soul comes home to God!

QUESTIONS.—1. Where is the scene laid in this piece? 2. What was the first inducement to the boy to make the dangerous ascent? 3. What direction did his father give him when he saw his situation? 4. How did he finally escape destruction? 5. Is not inordinate ambition apt to lead people into dangerous enterprises?

LESSON LXIII.

WORDS FOR SPELLING AND DEFINING.

WIST′ FUL, attentive; earnest.
HOARD′ ED, treasured up.
IM′ PLE MENT, tool; utensil.
MA TE′ RI AL, consisting of matter.
RE BOUND′ ING, springing back.
TROM′ BONE, deep-toned trumpet.
CON SPIRE′, join together; unite.
SUC CEED′, follow in order.
STAUNCH, sound; firm; strong.
SOLVE, explain; unfold.
PROB′ LEM, question to be solved.
GIM′ CRACK, trivial contrivance.
RE VOLVE′, turn, or roll round.
SO NO′ ROUS, loud sounding.

THE YANKEE BOY.

JOHN PIERPONT.

1. The Yankee boy, before he's sent to school,
Well knows the mysteries of that magic tool,
The pocket-knife. To that his wistful eye
Turns, while he hears his mother's lullaby;
His hoarded cents he gladly gives to get it,
Then leaves no *stone* unturned till he can whet it;
And, in the education of the lad,
No little part that implement hath had.

2. His pocket-knife to the young whittler brings
A growing knowledge of material things.
Projectiles, music, and the sculptor's art,
His chestnut whistle, and his shingle dart,
His elder pop-gun, with his hickory rod,
Its sharp explosion and rebounding wad,

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His corn-stalk fiddle, and the deeper tone
That murmurs from his pumpkin leaf trombone,
Conspire to teach the boy.

3. To these succeed
His bow, his arrow of a feathered reed,
His wind-mill, raised the passing breeze to win,
His water-wheel, that turns upon a pin;
Or, if his father lives upon the shore,
You'll see his ship, beam ends upon the floor,
Full rigged, with raking masts and timbers staunch,
And waiting, near the wash-tub, for a launch.

4. Thus, by his genius and his jack-knife driven,
Ere long he'll solve you any problem given;
Make any gim-crack, musical or mute,
A plow, a coach, an organ, or a flute;
Make you a locomotive, or a clock,
Cut a canal, or build a floating dock,
Or lead forth beauty from a marble block;
Make anything, in short, for sea or shore,
From a child's rattle to a seventy-four.
Make it, said I? Ay, when he undertakes it,
He'll make the thing, and the machine that makes it.

5. And, when the thing is made, whether it be
To move on earth, in air, or on the sea,
Whether on water, o'er the waves to glide,
Or upon land, to roll, revolve, or slide;
Whether to whirl or jar, to strike or ring,
Whether it be a piston or a spring,
Wheel, pulley, tube sonorous, wood or brass,
The thing designed shall surely come to pass;
For, when his hand's upon it, you may know
That there's *go* in it, and he'll *make* it go.

QUESTIONS.—1. What is the "magic tool," alluded to in this piece? 2. How does the Yankee boy use it? 3. In what way does this early use of the pocket-knife seem to inform his mind? 4. Does the Yankee usually succeed in his contrivances when he becomes a man? 5. Might not his example teach perseverance and industry? Why the rising inflection on *it*, 4th stanza? What Rule?

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LESSON LXIV.

WORDS FOR SPELLING AND DEFINING.

VER′ DANT, green.
CAS′ TLED, furnished with castles.
AN′ CIENT, old; antique.
PEN′ SIVE, musing; thoughtful.
ROY′ AL, kingly; princely.
FORG′ ED, formed; made.

MY COUNTRY.

GEO. W. BETHUNE.

1 My country, oh! my country,
My heart still sighs for thee,
And many are the longing thoughts
I send across the sea.
My weary feet have wandered far,
And far they yet must roam;
But, oh! whatever land I tread,
My heart is with my home.

2. The fields of merry England
Are spreading round me wide,
The verdant vales and castled steep,
In all their ancient pride;
But give me to my own wild land,
Beyond the soft sea's foam,
For there, amid her forests free,
My spirit is at home.

3 I've listened, at the sunset hour,
To the songs of merry France,
And smiled to see her peasants glad
In the evening's cheerful dance;
But sadness chased away the smile,
As I thought, far o'er the sea,
Of the pensive group around the hearth,
Whose hearts were sad for me.

4 There's no home like my own home,
Across the dark blue sea;
The land of beauty and of worth,
The bright land of the free;

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Where royal foot hath never trod,
Nor bigot forged a chain;
Oh! would that I were safely back
In that bright land again!

QUESTIONS.—1. What difference does the writer find in the scenes at home and those abroad? 2. What feeling or spirit is prominent in this piece?

LESSON LXV.

WORDS FOR SPELLING AND DEFINING.

AT TACH′ MENT, fidelity; affection.
RE TEN′ TIVE, having power to retain.
DIS CLOS′ URES, discoveries.
AP PRE HEND′ ED, seized.
AN′ EC DOTE, story; incident.
EN TER TAIN′ ED, held; cherished.
TREACH′ ER OUS LY, faithlessly.
IN TER FER′ ENCE, intermeddling.
AP PEAS′ ED, allayed; satisfied.
CEM′ E TER IES, burial-places.
IN TENS′ I TY, extreme degree.
IN TER′ RO GA TED, questioned.
CON VIC′ TION, strong belief.
PLAINT′ IFFS, the parties that make complaint; accusers.
DE FEND′ ANTS, parties that oppose a complaint or charge.
WEAP′ ON, instrument of defense or attack.
COM BAT′ ANTS, opponents in battle.
DIS EN TAN′ GLE, disengage.
A VOW′ ED, owned; confessed.

1. PLU′ TARCH, a celebrated Greek writer, famous for his history of the Lives of Great Men of Antiquity, was born in Chæronea, in Bœotia, about fifty years after the birth of Christ.

2. PYR′ RHUS, king of Epirus, the ablest general of his time, was born about the year B. C. 318, and died B. C. 272.

ATTACHMENT OF DOGS TO THEIR MASTERS.

CHAMBERS' MIS.

1. The attachment of the dog to his master, becomes a ruling passion, and, united with a retentive memory, has led to some remarkable disclosures of crime. We are told by [1]Plutarch of a certain Roman slave, in the civil wars, whose head nobody durst cut off, for fear of the dog that guarded his body, and fought in his defense.

2. It happened that king [2]Pyrrhus, traveling that way, observing the animal watching over the body of the deceased, and, hearing that he had been there three days without meat or drink, yet would not forsake his master,

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ordered the body to be buried, and the dog preserved and brought to him.

3. A few days afterward, there was a muster of the soldiers, so that every man was forced to march in order before the king. The dog lay quietly by him for some time; but, when he saw the murderers of his late owner pass by, he flew upon them with extraordinary fury, barking, and tearing their garments, and frequently turning about to the king; which both excited the king's suspicion and the wonder of all who stood about him. The men were, in consequence, apprehended, and, though the circumstances which appeared in evidence against them were very slight, they confessed the crime, and were accordingly punished.

4. An old writer mentions a similar case of attachment and revenge which occurred in France, in the reign of Charles V. The anecdote has been frequently related, and is as follows: A gentleman named Macaire, an officer in the king's body guard, entertained, for some reason, a bitter hatred against another gentleman, named Aubrey de Montdidier, his comrade in service. These two having met in the forest of Bondis, near Paris, Macaire took an opportunity of treacherously murdering his brother officer, and buried him in a ditch.

5. Montdidier was unaccompanied at the moment, excepting by a greyhound, with which he had probably gone out to hunt. It is not known whether the dog was muzzled, or from what other cause it permitted the deed to be accomplished without its interference. Be this as it may, the hound lay down on the grave of its master, and there remained till hunger compelled it to rise.

6. It then went to the kitchen of one of Aubry de Montdidier's dearest friends, where it was welcomed warmly, and fed. As soon as its hunger was appeased, the dog disappeared. For several days this coming and going was repeated, till, at last, the curiosity of those who saw its movements was excited, and it was resolved to follow the

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animal, and see if anything could be learned in explanation of Montdidier's sudden disappearance.

7. The dog was accordingly followed, and was seen to come to a pause on some newly turned-up earth, where it set up the most mournful wailings and howlings. These cries were so touching, that passengers were attracted; and, finally, digging into the ground at the spot, they found the body of Aubry de Montdidier. It was raised and conveyed to Paris, where it was soon afterward interred in one of the city cemeteries.

8. The dog attached itself from this time forth to the friend already mentioned, of its late master. While attending on him, it chanced several times to get a sight of Macaire, and, on every occasion, it sprang upon him, and would have strangled him, had it not been taken off by force. This intensity of hate, on the part of the animal, awakened a suspicion that Macaire had had some share in Montdidier's murder; for his body showed him to have met a violent death.

9. Charles V., on being informed of the circumstances, wished to satisfy himself of their truth. He caused Macaire and the dog to be brought before him, and beheld the animal again springing upon the object of its hatred. The king interrogated Macaire closely, but the latter would not admit that he had been, in any way, connected with Montdidier's murder.

10. Being strongly impressed by a conviction, that the conduct of the dog was based on some guilty act of Macaire, the king ordered a combat to take place between the officer and his dumb accuser, according to the practice, in those days, between human plaintiffs and defendants. This remarkable combat took place on the Isle of Notre-Dame at Paris, in presence of the whole court. The king allowed Macaire to have a strong club, as a defensive weapon; while, on the other hand, the only self-preservative means allowed to the dog, consisted of an empty cask, into which it could retreat, if hard pressed.

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11. The combatants appeared in the lists. The dog seemed perfectly aware of its situation and duty. For a short time, it leaped actively around Macaire, and then, at one spring, it fastened itself upon his throat in so firm a manner, that he could not disentangle himself. He would have been strangled, had he not cried for mercy, and avowed his crime. He was liberated from the fangs of the dog, only to perish by the hands of the law.

QUESTIONS.—1. What are we told by Plutarch of a certain Roman slave and his dog? 2. What did Pyrrhus order to be done with the dead body and with the dog? 3. What happened a few days after, when there was a muster of the soldiers? 4. What similar circumstance occurred in France in the reign of Charles V.?

LESSON LXVI.

WORDS FOR SPELLING AND DEFINING.

HU MAN′ I TY, human nature.
E QUIV′ O CATE, speak purposely so as to convey a false impression.
POS′ I TIVE LY, certainly.
RE PORT′, hearsay; rumor.
CON JECT′ URE, supposition.
BE TRAY′, show; disclose.
IM PER′ TI NENT, saucy; impudent.
OP PO′ NENT, one that opposes.
IN TER RUPT′, stop; hinder.
SIG NIF′ I CANT, full of meaning.
PER′ TI NENT, applicable.
IN OF FENS′ IVE, harmless.
IN CON SID′ ER ATE, thoughtless.
HUS′ BAND RY, farming.
MATH E MAT′ ICS, science of quantity.
EX′ CEL LENCE, superiority.
CON TRA DICT′, oppose.
CRE DU′ LI TY, readiness to believe.

PRECEPTS.

SIR MATTHEW HALE.

1. Never speak anything for a truth, which you know or believe to be false. Lying is a great sin against God, who gave us a tongue to speak the truth, and not falsehood. It is a great offense against humanity itself; for, where there is no regard to truth, there can be no safe society between man and man.

2. And it is an injury to the speaker; for, beside the disgrace which it brings upon him, it occasions so much baseness of mind, that he can scarcely tell truth, or avoid

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lying, even when he has no color of necessity for it; and, in time, he comes to such a pass, that as other people can not believe he speaks truth, so he himself scarcely knows when he tells a falsehood.

3. You must not equivocate, nor speak anything positively for which you have no authority, but report, or conjecture, or opinion.

4. Let your words be few, especially, when your superiors or strangers are present, lest you betray your own weakness, and rob yourselves of the opportunity which you might, otherwise, have had, to gain knowledge, wisdom, and experience, by hearing those whom you silence by your impertinent talking.

5. Be not too earnest, loud, or violent in your conversation. Silence your opponent with reason, not with noise.

6. Be careful not to interrupt another when he is speaking; hear him out, and you will understand him the better, and be able to give him the better answer.

7. Consider before you speak, especially, when the business is of moment; weigh the sense of what you mean to utter, and the expressions you intend to use, that they may be significant, pertinent, and inoffensive. Inconsiderate persons do not think till they speak; or they speak, and then think.

8. Some men excel in husbandry, some in gardening, some in mathematics. In conversation, learn, as near as you can, where the skill or excellence of any person lies; put him upon talking on that subject, observe what he says, keep it in your memory, or commit it to writing. By this means, you will glean the worth and knowledge of everybody you converse with; and, at an easy rate, acquire what may be use to you on many occasions.

9. When you are in company with light, vain, impertinent persons, let the observing of their failings make you the more cautious, both in your conversation with them and in your general behavior, that you may avoid their errors.

10. If any one whom you do not know to be a person of

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truth, sobriety, and weight, relates strange stories, be not too ready to believe or report them; and yet, unless he is one of your familiar acquaintances, be not too forward to contradict him.

11. If the occasion requires you to declare your opinion, do it modestly and gently, not bluntly nor coarsely; by this means, you will avoid giving offense, or being abused for too much credulity.

QUESTIONS.—1. Why is lying a great sin against God? 2. Why is it a great offense against humanity? 3. How does it injure the liar himself? 4. Why should your words be few, especially when superiors or strangers are present? 5. How are you to silence an opponent? 6. Why should you not interrupt one when he is speaking? 7. What must you do before you speak? 8. In conversation, what must you do in order to learn the most from each one? 9. What caution in the 10th paragraph?

LESSON LXVII.

WORDS FOR SPELLING AND DEFINING.

RE VENGE', punish out of spite.
AD'VER SA RY, enemy; opponent.
CON' QUEST, victory.
O VER THROW', defeat; conquer.
BAS' ER, meaner; lower.
WRES' TLE, strive; struggle.
TASK' ED, burdened.
SELD, (for *seldom*,) rarely.
FOR BORNE', indulged.
VEN' GEANCE, retribution.

REVENGE OF INJURIES.

ELIZABETH CAREW.

1. The fairest action of our human life,
Is scorning to revenge an injury;
For who forgives without a further strife,
His adversary's heart to him doth tie.
And 'tis a firmer conquest truly said,
To win the heart than overthrow the head.

2. If we a worthy enemy do find,
To yield to worth it must be nobly done;
But, if of baser metal be his mind,
In base revenge there is no honor won.
Who would a worthy courage overthrow,
And who would wrestle with a worthless foe?

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3. We say our hearts are great, and can not yield;
Because they can not yield, it proves them poor:
Great hearts are tasked beyond their power, but seld
The weakest lion will the louder roar.
Truth's school for certain did this same allow,
High-heartedness doth sometimes teach to bow.

4. A noble heart doth teach a virtuous scorn,—
To scorn to owe a duty over long;
To scorn to be for benefits forborne;
To scorn to lie, to scorn to do a wrong;
To scorn to bear an injury in mind;
To scorn a free-born heart slave-like to bind.

5. But, if for wrongs we needs revenge must have,
Then be our vengeance of the noblest kind;
Do we his body from our fury save,
And let our hate prevail against our mind.
What can 'gainst him a greater vengeance be,
Than make his foe more worthy far than he?

QUESTIONS.—1. What is here said to be the "fairest action of human life"? 2. What is said of contending with an unworthy foe? 3. What will a noble heart scorn? 4. What sort of vengeance, if *any*, should we ever take?

LESSON LXVIII.

WORDS FOR SPELLING AND DEFINING.

MAN′ I FOLD, numerous.
FORE GONE′, gone before.
FELL, cruel; inhuman.
DE RIDE′, mock; ridicule.
PAR′ DON ED, forgiven.
RE SENT′ MENT, retaliation.

FORGIVENESS.

BISHOP HEBER.

1. (℣.) O God! my sins are manifold,
Against my life they cry;
And all my guilty deeds foregone,
Up to thy temple fly.
Wilt thou release my trembling soul,
That to despair is driven?
"*Forgive!*" a blessèd voice replied,
"*And thou shalt be forgiven,*"

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2. My foemen, Lórd, are fierce and fell;
They spurn me in their pride;
They render evil for my good;
My patience they deride;
Arise! my Kíng! and be the proud
In righteous ruin driven!
"*Forgíve!*" the awful answer came,
"*As thou wouldst be forgiven!*"

3. Seven times, O Lórd, I've pardoned them;
Seven times they've sinned again;
They practice still to work me woe,
And triumph in my pain;
But let them dread my vengeance now,
To just resentment driven!
"*Forgíve!*" the voice in thunder spake,
"*Or never be forgiven!*"

QUESTIONS.—1. What is the object of this piece? 2. What passages, in the Bible, teach the same doctrine?
Why the rising inflection on *Lord* and *King*? Note I. p. 30.

LESSON LXIX.

WORDS FOR SPELLING AND DEFINING.

DEC′ O RA TED, adorned.
DES′ TIN ED, appointed; ordained.
AN′ NU AL, yearly.
DI UR′ NAL, daily.
PROG′ E NY, offspring.
MIN′ IS TER, contribute; serve.
JU′ BI LEE, great rejoicing.
VEG′ E TA BLE, pertaining to plants.
EN DU′ ED, possessed of; having.
IN′ CENSE, odors of spices and gums burned in religious rites.
DED′ I CA TED, consecrated.

THE EARTH BEFORE THE CREATION OF MAN.

BRIDGEWATER TREATISES.

1. The earth was now completely furnished and decorated to receive her destined king and master. The sun, the moon, and the stars, were shedding their kindly influences upon her; she and her fellow planets had commenced their annual and diurnal revolutions; the plants and flowers, her first-born progeny, had sprung out of her bosom, and covered her with verdure and beauty.

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2. The fruit and forest trees, flourishing in all their glory of leaf, blossom, and fruit, were ready to minister to the support, comfort, and enjoyment of their future lord: the sea, the air, the earth, were each filled with their appropriate inhabitants, and, throughout the whole creation, was beauty, and grace, and life, and motion, and joy, and jubilee.

3. But still, in the midst of all this apparent glory and activity of vegetable and animal life in the new-created world, there was not a single being endued with reason and understanding; one that could elevate its thought above the glorious and wonderful spectacle to the great Author of it, or acknowledge and adore its Creator.

4. Amidst this infinite variety of beings, there was not a single one which, to a material body, added an immaterial immortal soul; so that there was still a great blank in creation. A wonderful and magnificent temple was reared, and shone in glory and beauty; but there was, as yet, no priest therein, to offer up incense to the Deity to whom it was dedicated.

QUESTIONS.—1. What was the condition of the earth just before the existence of man? 2. What sort of being was needed in order to complete the work of creation? 3. Where, in the Bible, is the account of the creation of man?

LESSON LXX.

WORDS FOR SPELLING AND DEFINING.

PO LIT′ IC AL, pertaining to a nation or state.
DIS PEN SA′ TION, allotment.
IN TEL′ LI GENCE, knowledge.
PROS PER′ I TY, success.
GRAND′ EUR, greatness.
EX ALT′, raise; lift up.
DIG′ NI FY, make worthy of regard.
AS SID′ U OUS, constant; untiring.
EL′ E VATE, raise; exalt.
EL′ E MENT, first principle.
TRANS MIT′, deliver over.
POS TER′ I TY, descendants.
IN′ DEX, that which points out.
HER′ ALD RY, act or practice of blazoning arms on ensigns.
HEL′ METS, armor for the head.
AG′ RI CUL TURE, farming.
OP PRESS′ OR, one that oppresses.
UN MO LEST′ ED, undisturbed.
COM PETE′, rival one another.

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MORAL DIGNITY OF LABOR.

STEPHEN H. TYNG.

1. Human talent, industry, wisdom, and skill, under the favoring blessing of Heaven, must now go forth to sow and to gather in the harvest of the earth. We are teaching lessons of political economy which the world has never heard before. It is a noble dispensation for our country. Other nations may see us, but not with the vines or olives of Italy or France; nor with the oranges and grapes of Spain or Portugal; nor even the rich and glowing verdure, and teeming harvests of England and lowland Scotland.

2. The magnificence of their time-honored architecture we have not attained. And yet there are intelligence, prosperity, dignity, independence, and self-respect marking the laboring classes of our population, which lift us far above all envy of the grandeur and glory of European display. They see that we have a people, flourishing and prosperous beyond comparison.

3. It is the province of America to build, not palaces, but men; to exalt, not titled stations, but general humanity; to dignify, not idle repose, but assiduous industry; to elevate, not the few, but the many; and to make herself known, not so much in individuals, as in herself; spreading to the highest possible level, but striving to keep it level still, universal education, prosperity, and honor.

4. The great element of this whole plan of effort and instruction, is the moral, relative dignity of labor; an element which we are to exalt, in public estimation, in the highest possible degree, and transmit to our families and to posterity, as the true greatness of the country and the world.

5. We are to look at this enlarging elevation of the working classes of men—a fact which may be considered the main index of our age—not as a difficulty to be limited, but as an attainment, in which we greatly rejoice. And, if our heraldry is in the hammer, and the ax, and the awl,

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and the needle, we are to feel it a far higher honor than, if in their place, we could have dragons, and helmets, and cross-bones, and skulls.

6. Our country's greatness is to be the result, not of foreign war, but of domestic peace; not of the plunder of the weak, but of the fair and even principles of a just commerce, a thriving agriculture, and beautiful and industrious art. Let us glory in everything that indicates this fact, as an index, also, of our desire for renown. This great lesson—honor to the working classes, in the proportion of their industry and merit—the world will yet completely learn.

7. And, when the great, exalting, levelling system of Christianity gains its universal reign, mountains will be brought down, and valleys will be filled; a highway shall be made for human prosperity and peace—for the elevation, and dignity, and security, of man—over which no oppressor's foot shall pass; the poorest of the sons of Adam shall dwell unmolested and fearless beneath his own vine and fig-tree; the united families of earth shall all compete to acquire and encourage the arts of peace, nation shall not rise up against nation, and men shall learn war no more.

QUESTIONS.—1. With what observations does this piece commence? 2. In what respect are we lifted far above European display? 3. What is the province of America? 4. What is said of the moral dignity of labor in the 4th paragraph? 5. What of "our heraldry" in the 5th paragraph? 6. How does the piece close?

LESSON LXXI.

WORDS FOR SPELLING AND DEFINING.

BAY′ O NET, iron spear fitted to the bore of a gun; dagger.
TENT′ ED, covered with tents.
HE′ ROES, warriors; brave men.
BRED, brought up; educated.
VAL′ IANT, courageous; brave.
FOE′ MAN, enemy in war.
REALM, kingdom; dominion.
SPOIL, booty.
CRAFT, trade; occupation.
DEEM, think; suppose.
COM′ PEN SATE, pay for.

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TRIBUTE TO GENIUS AND LABOR.

EPES SARGENT.

1. The camp has had its day of song;
The sword, the bayonet, the plume,
Have crowded out of rhyme too long
The plow, the anvil, and the loom.
O, not upon our tented fields
Are Freedom's heroes bred alone;
The training of the workshop yields
More heroes true than War has known.

2. Who drives the bolt, who shapes the steel,
May, with the heart as valiant, smite,
As he who sees a foeman reel
In blood before his blow of might!
The skill that conquers space and time,
That graces life, that lightens toil,
May spring from courage more sublime
Than that which makes a realm its spoil.

3. Let Labor, then, look up and see
His craft no path of honor lacks;
The soldier's rifle yet shall be
Less honored than the woodman's ax:
Let Art his own appointment prize,
Nor deem that gold or outward hight
Can compensate the worth that lies
In tastes that breed their own delight.

4. And may the time draw nearer still,
When men this sacred truth shall heed,
That from the thought and from the will
Must all that raises man proceed!
Though Pride should hold our calling low,
For us shall duty make it good;
And we from truth to truth shall go,
Till life and death are understood.

QUESTIONS.—1. By what have the plow, the anvil, and the loom, been too long crowded out of rhyme? 2. How does the writer celebrate the praises of labor in the 2d stanza? 3. What exhortation in the 3d stanza? 4. What prayer in the 4th?

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LESSON LXXII.

WORDS FOR SPELLING AND DEFINING.

IN HER′ IT, get by will.
ES TATE′, fortune; possession.
MA JES′ TIC, noble.
NO BIL′ I TY, quality of being noble.
DI VIN′ ER, more divine.
PROMPT′ ING, urging.
SA′ BER, broad-bladed sword.
CLAM′ OR, outcry.
RE SULTS′, effects; products.
EN FRAN′ CHIS ED, set free.
MA LIG′ NANT, malicious.
CLAN, tribe; race.

TRUE NOBILITY.

CHARLES SWAIN

1. *What* is nòble? To inherit
(<) Wealth, estate, and proud degreé?
There must be some *other* merit
Higher yet than *these* for me!
Something *greater* far must enter
Into life's majestic span,
Fitted to create and center
True nobility in man!

2. *What* is nòble? 'Tis the finer
Portion of our Mind and Heàrt;
Linked to something still diviner
Than mere language can impart:
Ever prompting,—ever seeing
Some improvement yet to plan;
To uplift our fellow-being,
And, like man, to *feel* for Man!

3. *What* is nòble? Is the saber
(<) Nobler than the humble spáde?
There's a dignity in labor,
Truer than e'er pomp arrayed!
He who seeks the Mind's improvement,
Aids the world, in aiding Mind;
Every great commanding movement
Serves not *one*,—but *all mankind.*

4. O'er the Forge's heat and áshes,
(<) O'er the Engine's iron héad,
Where the rapid shuttle fláshes,
And the spindle whirls its thréad,

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There is Labor lowly tending
Each requirement of the hoùr;
There is Genius still extending
Science and its world of pòwer!

5. Mid the dust, and speed, and clamor
Of the loom-shed and the mill;
Midst the clink of wheel and hammer,
Great results are growing still!
Though, too oft, by Fashion's creatures,
Work and workers may be blamed,
Commerce need not hide its features!
Industry is not ashamed.

6. *What* is nòble? That which places
Truth in its enfranchised will;
Leaving steps, like angel traces,
That mankind may follow still!
E'en though Scorn's malignant glances
Prove him *poorest* of his clan,
He's the Noble who advances
FREEDOM and THE CAUSE OF MAN!

QUESTIONS.—1. What answers are given, in this piece, to the question, "*What is noble?*"

What Rule for the falling inflection on *noble?* What, for the rising inflection on *degree* and *spade*, 1st and 3d stanzas?

LESSON LXXIII.

WORDS FOR SPELLING AND DEFINING.

HAUGH′ TY, proud; arrogant.
CON′ FI DENCE, trust; faith.
CON CEIT′, opinion; fancy.
OB SCURE′, dim; dark.
CON FESS′ ETH, owns.
FU′ RI OUS, raging; violent.
MED′ DLETH, interfereth.
TALE′-BEAR ER, tattler.

SELECTIONS FROM THE PROVERBS OF SOLOMON.

BIBLE.

1. A *wise* son maketh a glad father; but a *foolish* man despiseth his mother.

2. He that refuseth instruction, despiseth his own soul; but he that heareth reproof, getteth understanding.

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3. The fear of the Lord is the instruction of wisdom; and before honor is humility.

4. Pride goeth before destruction, and a haughty spirit before a fall.

5. He that is slow to anger, is better than the mighty; and he that ruleth his spirit than he that taketh a city.

6. Seest thou a man diligent in his business? he shall stand before kings; he shall not stand before mean men.

7. A word fitly spoken is like apples of gold in pictures of silver.

8. Confidence in an unfaithful man, in time of trouble, is like a broken tooth; and a foot out of joint.

9. If thine enemy be hungry, give him bread to eat; and if he be thirsty, give him water to drink; for thou shalt heap coals of fire upon his head, and the Lord shall reward thee.

10. He that hath no rule over his own spirit, is like a city that is broken down, and without walls.

11. Seest thou a man wise in his own conceit? there is more hope of a fool than of him.

12. Cease, my son, to hear the instruction that causeth to err from the words of knowledge.

13. Even a child is known by his doings, whether his work be pure, and whether it be right.

14. Whoso curseth his father or his mother, his lamp shall be put out in obscure darkness.

15. He that covereth his sins, shall not prosper; but whoso confesseth and forsaketh them, shall have mercy.

16. Make no friendship with an angry man; and with a furious man thou shalt not go.

17. Buy the truth, and sell it not; also, wisdom, and instruction, and understanding.

18. Rejoice not when thine enemy falleth, and let not thy heart be glad when he stumbleth.

19. Wine is a mocker, strong drink is raging; and whosoever is deceived thereby, is not wise.

20. Love not sleep, lest thou come to poverty; open thine eyes, and thou shalt be satisfied with bread.

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21. He that passeth by, and meddleth with strife belonging not to him, is like one that taketh a dog by the ears.

22. As a mad man who casteth fire-brands, arrows, and death, so is the man that deceiveth his neighbor, and saith: Am not I in spórt?

23. Where no wood is, there the fire goeth out; so where there is no tale-bearer, the strife ceaseth.

QUESTIONS.—1. What is said of him that refuseth instruction? 2. What, of him that ruleth his own spirit? 3. How are we to treat our enemies? 4. How is a child to be known? 5. What is said of wine? 6. Who is "like one that taketh a dog by the ears," and why so?

What kind of emphasis on *wise* and *foolish*, 1st paragraph? Note VII. p. 22. Can you point out any other antithetic words and phrases in these proverbs? Can you repeat distinctly the words, "*strife ceaseth*," several times in quick succession?

LESSON LXXIV.

WORDS FOR SPELLING AND DEFINING.

PA′ TRI OT, one who loves and defends his country.
RE SPONS′ I BLE, liable.
COM′ PE TEN CY, sufficiency.
RE SIST′, oppose.
DIS GUISE′, mask; concealment.
COM MENDS′, recommends.
CHAL′ ICE, cup; bowl.
REC′ TI TUDE, uprightness; right.
EN CHANT′ MENT, allurement.
RES′ TAU RANTS, eating-houses.
TRANS MUT′ ED, changed.
SENS U AL′ I TY, indulgence in sensual pleasures.
IN E′ BRI ATE, habitual drunkard.
STIM′ U LUS, something that excites the mind or spirits.
DE CEP′ TIVE, deceiving.
VOR′ TEX, whirlpool.
STEALTH′ I LY, secretly; slyly.

THE WINE CUP.

SAMUEL W. FISHER.

1. If you would be a man, and a patriot, and a Christian; if you would fit yourselves for the largest employments and the most responsible positions; if you would attain competency, and with it unfold a character that your fellow-citizens shall delight to honor; if you would enjoy the serene pleasures of domestic life, and plant no sting in the bosoms

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of those who love you most dearly, then dare to resist this tempter, whatever form he may assume, whatever disguise he may wear!

2. If the highest in station, in the land, should seek to draw you off from this high position; yea, if she who seems to you the fairest and purest of her sex, commends this poisoned chalice to your lips, then, in all the confidence of rectitude and intelligent principle, refuse the offer, and prove yourself truly brave as free.

3. Around us intemperance is working out the ruin of hundreds of the young and the noble. In the wine-party and the club-room, it begins to throw around multitudes the silken net of its enchantment; in restaurants and elegant saloons, these cords are transmuted into chains of brass; and, ere they or their friends are aware, they have lost the confidence of employers, they are marked as men to be shunned by an eagle-eyed public; they are fast descending to the gross sensuality of the doomed and lost inebriate.

4. If any of you have *begun* to form this terrible habit, and feel a thirst for this poisonous stimulus; if you find growing the fondness for this fatal indulgence, and your feet, at stated times, seeking the haunts of intemperance, and you begin to comfort yourself with the deceptive argument that you are only a moderate drinker, to *you* I say, with the deepest solemnity, "*turn!* TURN! TURN!"

5. Mad swimmer! already thou art in the frightful vortex; round and round it has borne thee, till, intoxicated with the pleasure, thou seest not how the circle narrows, and stealthily moves thee nearer the liquid sides of the foaming abyss.

QUESTIONS.—1. What are the motives to resist the wine cup presented in the first paragraph? 2. How are we to act when it is commended to us by persons of high station, or by one whom we most esteem? 3. In what places does intemperance begin to throw around us the "silken net of its enchantment?" 4. By what gradual steps does one sink, who yields to the temptation? 5. What admonition is given in the last paragraph?

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LESSON LXXV.

WORDS FOR SPELLING AND DEFINING.

PASS′ ING, exceeding; extremely.
AS PIR′ ED, aimed at.
SED′ EN TA RY, sitting still.
AN′ GLER, fisherman.
VER′ DICT, decision of a jury.
MOR′ AL, precept; lesson.

THE COLD WATER MAN.

JOHN G. SAXE.

1. There was an honest fisherman,
I knew him passing well,
Who lived hard by a little pond,
Within a little dell.

2. A grave and quiet man was he,
Who loved his hook and rod;
So *even* ran his *line* of life,
His neighbors thought it odd.

3. For science and for books, he said,
He never had a wish;
No school to him was worth a fig,
Except a *school of fish*.

4. He ne'er aspired to rank or wealth,
Nor cared about a name;
For, though much famed for fish was he,
He never *fished for fame!*

5. Let others bend their necks at sight
Of Fashion's gilded wheels;
He ne'er had learned the art to "*bob*"
For any thing but *eels*.

6. A cunning fisherman was he,
His *angles* all were *right;*
The smallest nibble at his bait
Was sure to prove a "*bite!*"

7. All day this fisherman would sit
Upon an ancient log,
And gaze into the water, like
Some sedentary frog;

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8. With all the seeming innocence
And that unconscious look,
That other people often wear,
When they intend to "*hook!*"

9. To charm the fish he never spoke,
Although his voice was fine;
He found the most convenient way
Was just to *drop a line!*

10. And many a *gudgeon* of the pond,
If they could speak to-day,
Would own, with grief, this angler had
A mighty *taking way.*

11. Alas! one day this fisherman
Had taken too much grog,
And, being but a landsman, too,
He couldn't "*keep the log*"!

12. 'Twas all in vain with might and main
He strove to reach the shore;
Down—down he went, to feed the fish
He'd baited oft before!

13. The jury gave their verdict, that
'Twas nothing else but gin,
Had caused the fisherman to be
So sadly *taken in;*

14. Though one stood out upon a whim,
And said the angler's slaughter,
To be exact about the fact,
Was clearly, *gin-and-water!*

15. The moral of this mournful tale,
To all is plain and clear,—
That drinking habits bring a man
Too often to his *bier;*

16. And he who scorns to "take the pledge,"
And keep the promise fast,
May be, in spite of fate, a *stiff*
Cold-water man at last.

QUESTIONS.—1. In what does much of the wit of this piece consist? *Ans.* In playing upon words, which have *double meanings.* What is the moral, as given in the last two stanzas?

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LESSON LXXVI.

WORDS FOR SPELLING AND DEFINING.

TEEM′ ING, fertile; productive.
PI O NEERS′, those that go ahead to clear away obstructions.
CAP′ TUR ED, taken.
WHOLE′ SOME, healthy.
DE SPITE′, in spite of.
WI′ LY, cunning; crafty.
HER′ MIT, solitary.
SO′ CIAL, familiar.
SUS TAIN′ ED, upheld; supported.
VERD′ URE, greenness; herbage.
HALT′ ING, stopping.

FIFTY YEARS AGO.

W. D. GALLAGHER.

1. A song for the early times out west,
And our green old forest home,
Whose pleasant memories freshly yet
Across the bosom come:
A song for the free and gladsome life,
In those early days we led,
With a teeming soil beneath our feet,
And a smiling heaven o'erhead!
(=) O, the waves of life danced merrily,
And had a joyous flow,
In the days when we were pioneers,
FIFTY YEARS AGO!

2. The hunt, the shot, the glorious chase,
The captured elk or deer;
The camp, the big, bright fire, and then
The rich and wholesome cheer;
The sweet, sound sleep, at dead of night,
By our camp-fire blazing high,—
Unbroken by the wolf's long howl,
And the panther springing by.
O, merrily passed the time, despite
Our wily Indian foe,
In the days when we were pioneers,
FIFTY YEARS AGO!

3. We shunned not labor; when 'twas due
We wrought with right good will;
And, for the home we won for them,
Our children bless us still.

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We lived not hermit lives; but oft
In social converse met;
And fires of love were kindled then,
That burn on warmly yet.
O, pleasantly the stream of life
Pursued its constant flow,
In the days when we were pioneers,
FIFTY YEARS AGO!

4. We felt that we were fellow-men;
We felt we were a band,
Sustained here in the wilderness,
By Heaven's upholding hand.
(*d.*) And, when the solemn Sabbath came,
We gathered in the wood,
And lifted up our hearts in prayer
To God, the only Good.
Our temples then were earth and sky;
None others did we know,
In the days when we were pioneers,
FIFTY YEARS AGO!

5. Our forest life was rough and rude,
And dangers closed us round;
But here, amid the green old trees,
Freedom we sought and found.
Oft through our dwellings wintry blasts
Would rush with shriek and moan;
We cared not—though they were but frail,
We felt they were our own!
O, free and manly lives we led,
Mid verdure or mid snow,
In the days when we were pioneers,
FIFTY YEARS AGO!

6. But now our course of life is short;
And as, from day to day,
We're walking on with halting step,
(*p.*) And fainting by the way,
Another land, more bright than this,
To our dim sight appears,
And, on our way to it, we'll soon
Again be pioneers!

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And, while we linger, we may all
A backward glance still throw
To the days when we were pioneers,
FIFTY YEARS AGO!

QUESTIONS.—1. What scenes does the author refer to, as having transpired fifty years ago? 2. To what other land may those who have been pioneers in this world, look forward?

LESSON LXXVII.

WORDS FOR SPELLING AND DEFINING.

AS SO CI A′ TIONS, communities.
CAR NIV′ O ROUS, flesh-eating.
EX PAND′ ED, drawn out.
CON SPIC′ U OUS, prominent.
TRANS PORT′ ING, conveying from one place to another.
PE RUS′ ING, reading attentively.
MOD′ EL, pattern.
AS SI DU′ I TY, diligence.
CON STRUCT′ ING, building.
AN NI′ HI LA TED, brought to nothing.
AS SO′ CIATE, join company.
IN′ STINCTS, natural impulses.
STIM′ U LATE, urge or spur on.
SO LIC′ I TUDE, anxiety.
CHRYS′ A LIDS, insects in their second state, passing to their perfect form.
DEX TER′ I TY, skill.
SUB TER RA′ NE AN, under-ground.
CEL′ E BRA TED, distinguished.
RE MOT′ EST, most distant.
AN TIQ′ UI TY, olden times.

SOCIETY OF ANIMALS.

SMELLIE.

1. It is needless to remark that man holds the first rank in animal associations. If men did not assist each other, no operation of any magnitude could possibly be effected. A single family, or even a few families united, like other carnivorous animals, might hunt their prey, and procure a sufficient quantity of food.

2. Man, even in his most uninformed state, possesses the germs of every species of knowledge and of genius. But they must be cherished, expanded, and brought gradually to perfection. It is by numerous and regularly-established societies alone, that such glorious exhibitions of human intellect can be produced.

3. Next to the intelligence exhibited in human society,

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that of the beavers is the most conspicuous. Their operations, in preparing, fashioning, and transporting the heavy materials for building their winter habitations, are truly astonishing; and, when we read their history, we are apt to think that we are perusing the history of man, in a period of society not inconsiderably advanced.

4. They never quarrel nor injure one another, but live together, in different numbers, in the most perfect harmony. Their association presents a model of a pure and perfect republic, the only basis of which is mutual attachment. They have no law but the law of love, and of parental affection. Humanity prompts us to wish, that it were possible to establish republics of this kind among men.

5. Pairing birds, in some measure, may be considered as forming proper societies; because, in general, the males and females mutually assist each other in building nests and feeding their young.

6. The honey-bees not only labor, in common, with astonishing assiduity, but their whole attention and affections seem to center in the person of their queen, or sovereign of the hive. While some are busily employed, at home, in constructing the cells, others are equally industrious, in the fields, collecting materials for carrying on the work.

7. If bees did not associate and mutually assist one another, in their various operations, the species would soon be annihilated. But Nature has endowed them with an associating principle, and with instincts which stimulate them to perform all those wonderful operations that are necessary for the existence of individuals, and the continuation of the species.

8. The ants not only associate for the purpose of constructing their habitations, but for cherishing and protecting their young. Every person must have observed, when part of a nest is suddenly exposed, their extreme solicitude for the preservation of their chrysalids or nymphs, which often exceed the size of the animals themselves.

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9. With amazing dexterity and quickness, the ants transport their nymphs into the subterraneous galleries of the nest, and place them beyond the reach of any common danger. The fortitude, with which they defend their young, is no less astonishing. The wisdom and foresight of the ants have been celebrated from the remotest antiquity.

10. Another kind of society is observable among domestic animals. Horses and oxen, when deprived of companions of their own species, associate, and discover a visible attachment. A dog and an ox, or a dog and a cow, when placed in certain circumstances, acquire a strong affection for each other. The same kind of association takes place between dogs and cats, and between cats and birds.

QUESTIONS.—1. What would be the consequence, supposing men did not assist each other? 2. What is said of the intelligence of the beaver? 3. How do these animals agree with one another? 4. What is said of the habits of the bees and the ants? 5. What is said of some domestic animals, when deprived of companions of their own species? 6. What moral ought we to derive from these animals?

LESSON LXXVIII.

WORDS FOR SPELLING AND DEFINING.

AL′ TI TUDE, hight; elevation.
OR′ I SONS, prayers.
CREST, tuft of feathers.
DAL′ LY ING, loitering.
DO MIN′ ION, right of possession.
POIS′ ED, balanced.
KEN, reach of sight.
AN′ I MA TED, stimulated.
PRI ME′ VAL, primitive; original.
MOORS, marshy wastes.
SYM′ PA THY, fellow-feeling.
PAS′ TIME, sport; amusement.
NA TIV′ I TY, birth.
PIN′ IONS, wings.
MEL′ O DIES, agreeable sounds
EF FUS′ ING, pouring out.

1. THE TOWER OF BELUS, in ancient Babylon, arose in the midst of the sacred precincts of Jupiter Belus. The whole structure was divided into eight separate towers, rising one above the other, and gradually decreasing in size to the summit. It was of immense hight, and served, (among other uses,) as an observatory. An ascent, winding round the towers on the outside, led up to them.

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THE LARK.

WILSON.

1. Higher and higher than ever rose [1]THE TOWER OF BELUS, uplifted by ecstasy, soars the LARK, the lyrical poet of the sky. (P.) Listen! listen! and the more remote the bird, the louder seems his hymn in heaven. He seems, in such altitude, to have left the earth forever, and to have forgotten his lowly nest. The primroses and the daisies, and all the sweet hill flowers, must be unremembered in that lofty region of light.

2. But, just as the lark is lost—he and his song together—as if his orisons had been accepted—both are seen and heard fondly wavering earthward, and, in a little while, he is walking with his graceful crest, contented along the furrows of the bearded corn, or on the clover lea, that, in man's memory, has not felt the plowshare; or, after a pause, in which he seems dallying with a home-sick passion, dropping down, like one dead, beside his mate in her shallow nest.

3. Of all birds, to whom is given dominion over the air, the lark alone lets loose the power that is in his wings, only for the expression of love and gratitude. The eagle sweeps in passion of Hunger,—poised in the sky, his ken is searching for prey on sea or sward; his flight is ever animated by destruction.

4. The dove seems still to be escaping from something that pursues,—afraid of enemies even in the dangerless solitudes, where the old forests repose in primeval peace. The heron, high over houseless moors, seems, at dusk, fearful in her laborious flight, and weariedly gathers her long wings on the tree-top, as if thankful that day is done, and night again ready with its rest.

5. "The blackening trains o' craws to their repose," is an image that affects the heart of "mortal man who liveth here by toil," through sympathy with creatures partaking with him a common lot. The swallow, forever on the wing, and wheeling fitfully before fancy's eyes, in element adapted for perpetual pastime, is flying but to feed,—for lack of insects,

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prepares to forsake the land of its nativity, and yearns for the blast to bear it across the sea.

6. *Thou* alone, O lark! hast wings given thee that thou mayest be perfectly happy,—no other bird but thee can, at once, soar and sing,—and heavenward thou seemest to be borne, not more by those twinkling pinions than by the ever-varying, ever-deepening melodies effusing from thy heart.

QUESTIONS.—1. Higher than what does the lark soar? 2. Can you describe its descent? 3. What is said of the eagle? 4. Of the dove? 5. Of the heron? 6. Of "the blackening trains o' craws?" 7. Of the swallow? 8. In what respect does the flight of the lark differ from other birds, as it soars heavenward? 9. What is meant by "bearded corn," 2d paragraph?

LESSON LXXIX.

WORDS FOR SPELLING AND DEFINING.

BLITHE′ SOME, gay; cheerful.
CUM′ BER LESS, unburdened.
MAT′ IN, morning song, or prayer.
MOOR′ LAND, marshy ground.
EM′ BLEM, symbol; sign.
DOWN′ Y, resembling down.
EN′ ER GY, force.
FELL, barren or stony hill.
SHEEN, brightness; splendor.
HER′ ALDS, proclaims.
CLOUD′ LET, little cloud.
CHER′ UB, celestial being.
GLOAM′ ING, twilight.
HEATH′ ER, kind of shrub; heath.

ODE TO THE LARK.

JAMES HOGG.

1. Bird of the wilderness,
Blithesome and cumberless,
Sweet be thy matin o'er moorland and lea!
Emblem of happiness,
Blest is thy dwelling-place;
O, to abide in the desert with thee!
Wild is thy lay, and loud,
Far in the downy cloud;
Love gives it energy, love gave it birth,
Where, on thy dewy wing,
Where art thou journeying?
Thy lay is in heaven, thy love is on earth.

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2. O'er fell and fountain sheen,
O'er moor and mountain green,
O'er the red streamer that heralds the day,
Over the cloudlet dim,
Over the rainbow's rim,
Musical cherub, soar, singing away!
Then, when the gloaming comes,
Low in the heather blooms,
Sweet will thy welcome and bed of love be!
Emblem of happiness,
Blest is thy dwelling-place,—
O, to abide in the desert with thee!

QUESTIONS.—1. What is said of the song of the lark in the 1st stanza? 2. What is meant by calling the lark an "emblem of happiness"? 3. What is meant by "red streamer," 2d paragraph?

LESSON LXXX.

WORDS FOR SPELLING AND DEFINING.

UN MAR′ RED, uninjured.
RE FIN′ ED, purified; delicate.
VIG′ OR OUS, strong; energetic.
IM PRU′ DENT, indiscreet.
RUD′ DY, of a red color.
SUL′ TRY, very hot.
PALL′ ED, deprived of vigor.
AL TERN′ ATE, one after another.
SUB DUE′, overcome.
UN SUR MOUNT′ A BLE, that can not be overcome.
AS SERT′, affirm; declare.

1. PHŒ′ BUS, (which name, literally, signifies *bright* or *pure*,) is an old epithet of the Sun-God, Apollo. Hence, often, as in the piece following, the term Phœbus is poetically employed to designate the Sun.

IMPORTANCE OF EARLY RISING.

CATHARINE TALBOT.

1. Awàke, my Láura, break the silken chain,
Awake, my friénd, to hours unmarred by pain.
Awake to peaceful joys and thoughts refined,
Youth's cheerful morn, and Virtue's vigorous mind:
Wake to all joys fair friendship can bestow,
All that from health and prosperous fortune flow.
Still dost thou sleép? awàke, imprudent faír;
Few hours has lífe, and few of those can spàre!

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2. Forsake thy drowsy couch, and sprightly rise
While yet fresh morning streaks the ruddy skies:
While yet the birds their early matins sing,
And all around us blooming as the spring;
Ere sultry [1]Phœbus with his scorching ray,
Has drank the dew drops from their mansion gay,
Scorched every flower, embrowned each drooping green,
Palled the pure air, and chased the pleasing scene.
Still dost thou sleep? O, rise, imprudent fair!
Few hours has life, nor of those few can spare!

3. Think of the task those hours have yet in view,
Reason to arm, and passion to subdue;
While life's fair calm, and flattering moments last,
To fence your mind against the stormy blast:
Early to hoard blest Wisdom's peace-fraught store,
Ere yet your bark forsakes the friendly shore,
And the winds whistle, and the billows roar.

4. Imperfect beings! weakly armed to bear
Pleasure's soft wiles, or sorrow's open war;
Alternate shocks from different sides to feel,
Now to subdue the heart, and now to steel:
Not weakly arm'd, if ever on our guard,
Nor to the worst unequal, if prepared:
Not unsurmountable the task, if loved,
Nor short the time, if every hour improved.

5. (*f.*) O, rouse thee, then! nor shun the glorious strife;
Extend, improve, enjoy the hours of life:
(<) Assert thy reason, animate thy heart,
And act, through life's short scene, the useful part:
(*p.*) Then sleep in peace, by gentlest memory crown'd,
Till Time's vast year has fill'd its perfect round.

QUESTIONS.—1. What motives to early rising are presented in this piece? 2. What is meant by Phœbus?

What rule for the falling inflection on *awake*, 1st stanza? What, for the rising on *Laura*, *friend*, and *fair*? What, for the rising on *sleep*? With what different modulations should the last stanza be read? See Notation, p. 40.

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LESSON LXXXI.

WORDS FOR SPELLING AND DEFINING.

En gen′ ders, produces.	Pen′ u ry, poverty.
Ax′ iom, self-evident truth.	Bale′ ful, pernicious.
Be nev′ o lent, charitable; kind.	Loop′ ed, full of holes.
Im i ta′ tion, act of imitating.	Pros per′ i ty, good fortune.
Dis pens′ er, one who distributes.	Pro fu′ sion, plenty; abundance.
Pur′ lieus, borders; enclosures.	Rev′ els, noisy feasts.
Op′ u lence, wealth.	Be nef′ i cence, charity.
Mys te′ ri ous, hidden.	Ex clu′ sion, non-admission.

DANGER OF RICHES.

ORVILLE DEWEY.

1. Ah! the rust of riches!—not that portion of them which is kept bright in good and holy uses—"and the consuming fire" of the passions which wealth engenders! No rich man, I lay it down as an axiom of all experience, *no rich man* is safe, who is not a benevolent man. No rich man is safe, but in the imitation of that benevolent God, who is the possessor and dispenser of all the riches of the universe.

2. What else mean the miseries of a selfish, luxurious, and fashionable life everywhere? What mean the sighs that come up from the purlieus, and couches, and most secret haunts of all splendid and self-indulgent opulence? Do not tell me that other men are sufferers too. Say not that the poor, and destitute, and forlorn, are miserable also. Ah! just Heaven! thou hast, in thy mysterious wisdom, appointed to them a lot hard, full hard to bear.

3. (P.) Poor, houseless wretches! who "eat the bitter bread of penury, and drink the baleful cup of misery;" the winter's winds blow keenly through your "looped and windowed raggedness;" your children wander about unshod, unclothed, and untended; I wonder not that *ye* sigh. But why should *those* who are surrounded with every thing that heart can wish, or imagination conceive—the very crumbs that fall from whose table of prosperity, might feed hun-

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dreds—why should *they* sigh amidst their profusion and splendor? *They have broken the bond that should connect power with usefulness, and opulence with mercy.* That is the reason.

4. They have taken up their treasures, and wandered away into a forbidden world of their own, far from the sympathies of suffering humanity; and the heavy night-dews are descending upon their splendid revels; and the all-gladdening light of heavenly beneficence is exchanged for the sickly glare of selfish enjoyment; and happiness, the blessed angel that hovers over generous deeds and heroic virtues, has fled away from that world of false gayety and fashionable exclusion.

QUESTIONS.—1. When, only, is the rich man safe? 2. Why do the rich often sigh?

How, according to the notation, should the first part of the 3d paragraph be read? What antithetic words in this paragraph?

LESSON LXXXII.

WORDS FOR SPELLING AND DEFINING.

AL LAYS', drawbacks.
PRES' ENT LY, at present.
PAR A LYT' IC, palsied.
SA' BLES, furs of the sable.
SCOR' PI ONS, venomous reptiles.
SPEC' TERS, ghosts; apparitions.
IL LU' SIONS, deceptions.
FAN TAS' TIC, fanciful; whimsical.
FLAY' ING, taking off the skin.
CAL' DRON, large kettle, or boiler.
DE LI' CIOUS, delightful.
IN TER MED' DLE, interfere.
PI' RATES, robbers on the seas.
MER' CHANT MAN, vessel used for transportation of goods.
SPIR' IT U AL, pertaining to the spirit.
PE CUL' IAR, appropriate.

1. SCYTH' I ANS, the general name given by the ancients to the nomadic or wandering tribes of the north of Europe and Asia, beyond the Black Sea.

REAL AND APPARENT HAPPINESS.

JEREMY TAYLOR.

1. If we could look into the thoughts of the prosperous and prevailing tyrant, we should find, even in the days of his joys, such allays and abatements of his pleasure, as may

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serve to represent him presently miserable, beside his final infelicities. For I have seen a young and healthful person warm and ruddy under a poor and thin garment, when, at the same time, an old rich person has been cold and paralytic under a load of sables, and the skins of foxes.

2. It is the body that makes the clothes warm, not the clothes the body; and the spirit of a man makes felicity and content, not any spoils of a rich fortune, wrapped about a sickly and an uneasy soul.

3. Apollodórus was a traitor and a tyrant, and the world wondered to see so bad a man have so good a fortune, but knew not that he nourished scorpions in his breast, and that his liver and his heart were eaten up with specters and images of death; his thoughts were full of interruptions, his dreams of illusions; his fancy was abused with real troubles and fantastic images, imagining that he saw the [1]Scythians flaying him alive, his daughters, like pillars of fire, dancing round about a caldron, in which himself was boiling, and that his heart accused itself to be the cause of all these evils.

4. Does *he* not drink more sweetly, that takes his beverage in an earthen vessel, than he that looks and searches into his golden chalices, for fear of poison, and looks pale at every sudden noise, and sleeps in armor, and trusts nobody, and does not trust God . . his sáfety?

5. Can a man bind a thought with cháins, or carry imagination in the palm of his hánd? Can the beauty of the peacock's train, or the ostrich plume, be delicious to the palate and the thróat? Does the hand intermeddle with the joys of the heárt? or darkness, which hides the naked, make him wárm? Does the body live as does the spirit?

6. Indeed, the sun shines upon the good and bad; and the vines give wine to the drunkard, as well as to the sober man; pirates have fair winds and a calm sea, at the same time when the just and peaceful merchantman hath them. But, although the things of this world are common to good

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and bad, yet spiritual joys, the food of the soul, and the blessing of Christ, are the peculiar rights of saints.

QUESTIONS.—1. How must we examine a man, in order to know whether his happiness is real or apparent merely? 2. What instances are cited to show, that the happiness of a person can not be inferred from outward appearances only?

LESSON LXXXIII.

WORDS FOR SPELLING AND DEFINING.

PRE FER', choose.
LAN' GUISH, sink; grow faint.
COM' PE TENCE, sufficiency.
DINT, force; power.
IM' PO TENCE, weakness.
HOARD' ED, treasured up.
RE PUTE', consider; think.
BE STOW' ED, given gratuitously
RES' ER VOIR, receptacle.
DIF FU' SIVE LY, widely.

EMPTINESS OF RICHES.

EDWARD YOUNG.

1. Can gold calm passion, or make reason shine?
Can we dig peace or wisdom from the mine?
Wisdom to gold prefer; for 'tis much less
To make our fortune than our happiness,—
That happiness which great ones often see,
With rage and wonder, in a low degree,
Themselves unblessed. The poor are only poor;
But what are they who droop amid their store?
Nothing is meaner than a wretch of state.
The happy only are the truly great.

2. Peasants enjoy like appetites with kings,
And those best satisfied with cheapest things.
Could both our Indies buy but one new sense,
Our envy would be due to large expense;
Since not, those pomps which to the great belong,
Are but poor arts to mark them from the throng.
See how they beg an alms of Flattery:
They languish! oh, support them with a lie!

3. A decent competence we fully taste;
It strikes our sense, and gives a constant feast;

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More we perceive by dint of thought alone;
The rich must labor to possess their own,
To feel their great abundance, and request
Their humble friends to help them to be blessed;
To see their treasure, hear their glory told,
And aid the wretched impotence of gold.

4. But some great souls, and touched with warmth divine,
Give gold a price, and teach its beams to shine;
All hoarded treasures they repute a load,
Nor think their wealth their own till well bestowed.
Grand reservoirs of public happiness,
Through secret streams diffusively they bless,
And, while their bounties glide, concealed from view,
Relieve our wants, and spare our blushes too.

QUESTIONS.—1. Why should we prefer wisdom to gold? 2. Who are the truly great? 3. What is it the rich beg? 4. What is said of a decent competence? 5. What do some great souls do?

LESSON LXXXIV.

WORDS FOR SPELLING AND DEFINING.

A WRY', asquint; turned aside.
IN CUR' A BLE, not to be cured.
LAUGH' ING-STOCK, object of ridicule.
GUARD' I AN, protecting.
IN AN' I MATE, lifeless.
IN' TER COURSE, conversation.
VIG' I LANCE, watchfulness.
FAST' ING, abstaining from food.
DE BAS' ING, degrading.
COM MUN' ION, fellowship; union.
DE CREP' IT, weakened by age.
PRONE, groveling.
IL LUS' TRI OUS, conspicuous.
UN ALMS' ED, unfed; unaided.
UT' TER, extreme; total.

THE MISER.

ROBERT POLLOK.

1. But there was one in folly further gone;
With eye awry, incurable, and wild,
The laughing-stock of devils and of men,
And by his guardian angel quite given up,—
The MISER, who with dust inanimate
Held wedded intercourse.

2. Ill-guided wretch!
Thou might'st have seen him at the midnight hour,

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When good men slept, and in light-winged dreams
Ascended up to God—in wasteful hall,
With vigilance and fasting worn to skin
And bone, and wrapped in most debasing rags,—
Thou might'st have seen him bending o'er his heaps,
And holding strange communion with his gold;
And, as his thievish fancy seemed to hear
The night-man's foot approach, starting alarmed,
And in his old, decrepit, withered hand,
That palsy shook, grasping the yellow earth
To make it sure.

3. Of all God made upright,
And in their nostrils breathed a living soul,
Most fallen, most prone, most earthy, most debased
Of all that sold Eternity for Time,
None bargained on so easy terms with death.
Illustrious fool! Nay! most inhuman wretch!
He sat among his bags, and, with a look
Which hell might be ashamed of, drove the poor
Away unalmsed; and 'midst abundance died—
Sorest of evils—died of utter want!

QUESTIONS.—1. What is said of the miser? 2. Where might he be seen "at the midnight hour"? 3. How did he treat the poor? 4. What is said of his death? 5. What is meant by the phrase, "yellow earth"?

LESSON LXXXV.

WORDS FOR SPELLING AND DEFINING.

DIF′ FI DENCE, distrust.
DI VINES′, ministers of the gospel.
CON CUS′ SION, shock; stroke.
FOR′ TI FY ING, strengthening.
BE TRAY′ ER, traitor.
NOUR′ ISH ES, supports.
UN DER MIN′ ING, sapping.
AT TRAC′ TIONS, allurements.
CON VIC′ TION, belief.
AM BI′ TION, desire of preferment.
UN SAT IS FAC′ TO RY, not giving content.
TEN′ E MENT, house; structure.
HI BER′ NI AN, native of Ireland.
AT′ OM, fine particle of matter.
TRIV′ I AL, trifling; worthless.
EX′ IT, departure; death.
BE GUILE′, delude; deceive.

REFLECTIONS ON EARLY DEATH.

ALEXANDER POPE.

1. Sickness is a sort of early old age; it teaches us a diffidence in our earthly state, and inspires us with thoughts

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of a future, better than a thousand volumes of philosophers and divines. It gives so warning a concussion to those props of our vanity, our strength, and youth, that we think of fortifying ourselves within, when there is so little dependence upon our outworks.

2. Youth, at the very best, is but a betrayer of human life, in a gentler and smoother manner than age: 'tis like a stream that nourishes a plant upon a bank, and causes it to flourish and blossom to the sight, but, at the same time, is undermining it, at the root, in secret.

3. My youth has dealt more fairly and openly with me; it has afforded several prospects of my danger, and given me an advantage not very common to young men, that the attractions of the world have not dazzled me very much, and I begin where most people end, with a full conviction of the emptiness of all sorts of ambition, and the unsatisfactory nature of all human pleasures, when a smart fit of sickness tells me this vile tenement of my body will fall in a little time; I am even as unconcerned as was that honest Hibernian, who, being in bed in the great storm some years ago, and told that the house would tumble over his head, made answer: "What care I for the house? I am only a lodger."

4. When I reflect what an inconsiderable little atom every single man is, with respect to the whole creation, methinks 'tis a shame to be concerned at the removal of such a trivial animal as I am. The morning after my exit, the sun will rise as bright as ever, the flowers smell as sweet, the plants spring as green, the world will proceed in its old course, people will laugh as heartily, and marry as fast as they were used to do.

5. The memory of man, (as it is elegantly expressed in the Book of Wisdom,) passeth away as the remembrance of a guest that tarrieth but one day. There are reasons enough in the fourth chapter of the same book, to make any young man contented with the prospects of death. "For honorable age is not that which standeth in length of time,

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or is measured by number of years. But wisdom is the gray hair unto man, and an unspotted life is old age. He was taken away speedily, lest wickedness should alter his understanding, or deceit beguile his soul."

QUESTIONS.—1. What does sickness teach us? 2. To what does the author compare youth in the 2d paragraph? 3. What does he say of his own youth? 4. What is "the Book of Wisdom" here referred to? *Ans.* One of those books which belong to what is called the Apocrypha.

LESSON LXXXVI.

WORDS FOR SPELLING AND DEFINING.

DI VERS I FI CA' TION, variety.
EN CHANT' ING, charming.
U NI FORM' I TY, sameness.
DE FORM' I TY, irregularity of shape.
CON FIG U RA' TION, figure; shape.
PAR' TI CLES, minute portions.
IN CITE'MENT, impulse; incentive.
DE CREE', edict; law.
FIRM' A MENT, arch or expanse.
DIS CLOS' ES, reveals.
AU GUST', grand; majestic.
AN NOY', vex; harass.
WAN' TON, unrestrained.
RAV' ISH ED, highly delighted.
SUR VEY', look at; view.
AP PEND' A GES, things added.
EF FUL' GENT, bright; shining.
GAR' NISH ING, adorning.
DIF FUS' ED, spread; dispersed.
IM MENS' I TY, boundless space.
EC' STA SY, great emotion.

THE BEING AND ATTRIBUTES OF GOD.

MAXCY.

1. "The invisible things of Him from the creation of the world, are clearly seen." Let us for a moment behold our earth. With what a mighty scene are we here presented! The diversification of its surface into land and water, islands and lakes, springs and rivers, hills and valleys, mountains and plains, renders it to man doubly enchanting. We are entertained with an agreeable variety, without being disgusted with a tedious uniformity.

2. Every thing appears admirably formed for our profit and delight. There the valleys are clothed in smiling green, and the plains are bending with corn. Here is the

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gentle hill to delight the eye, and beyond, slowly rising from the earth, swells the huge mountain, and, with all its load of waters, rocks, and woods, heaves itself up into the skies. Why this pleasing, vast deformity of nature? Undoubtedly for the benefit of man.

3. From the mountains descend streams to fertilize the plains below, and cover them with wealth and beauty. The earth not only produces everything necessary to support our bodies, but to remedy our diseases and gratify our senses. Who covered the earth with such a pleasing variety of fruits and flowers? Who gave them their delightful fragrance, and painted them with such exquisite colors? Who causes the same water to whiten in the lily, that blushes in the rose?

4. Do not these things indicate a Cause, infinitely superior to any finite bĕing? Do they not directly lead us to believe the existence of God, to admire his goodness, to revere his power, to adore his wisdom, in so happily accommodating our external circumstances to our situation and internal constitŭtion?

5. How are we astonished to behold the vast ocean rolling its immense burden of waters! Who gave it such a configuration of particles as to render it movable by the least pressure, and, at the same time, so strong as to support the heaviest weight? Who spread out this vast highway of all the nations under heaven? Who gave it its regular motion? Who confined it within its bounds? A little more motion would disorder the whole world! A small incitement on the tide would drown whole kingdoms!

6. Who restrains the proud waves, when the tempest lifts them to the clouds? Who measured the great waters, and subjected them to invariable laws? That great Being, who "placed the sand for the bound of the sea, by a perpetual decree that it can not pass it; and though the waves thereof toss themselves, yet can they not prevail; though they roar, yet can they not pass over it." With reason

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may we believe, that from the things that are made, are clearly seen eternal power and wisdom.

7. When we cast our eyes up to the firmament of heaven, we clearly see that it declares God's handiwork. Here the immense theater of God's works opens upon us, and discloses ten thousand magnificent objects. We dwindle to nothing in comparison with this august scene of beauty, majesty, and glory.

8. Who reared this vast arch over our heads? Who adorned it with so many shining objects, placed at such immense distances from each other, regular in their motions, invariably observing the laws, to which they were originally subjected? Who placed the sun at such a convenient distance as not to annoy, but to refresh us? Who, for so many ages, has caused him to rise and set at fixed times? Whose hand directs, and whose power restrains him in his course, causing him to produce the agreeable changes of day and night, as well as the variety of seasons?

9. This great Being is everywhere present. He exists all around us. He is not, as we are apt to imagine, at a great distance. Wherever we turn, his image meets our view. We see him in the earth, in the ocean, in the air, in the sun, moon, and stars. We feel him in ourselves. He is always working around us; he performs the greatest operations, produces the noblest effects, and discovers himself in a thousand different ways.

10. All parts of creation are equally under his inspection. Though he warms the breast of the highest angel in Heaven, yet he breathes life into the meanest insect on earth. He lives through all his work, supporting all by the word of his power. He shines in the verdure that clothes the plain, in the lily that delights the vale, and in the forest that waves on the mountain. He supports the slender reed that trembles in the breeze, and the sturdy oak that defies the tempest.

11. His presence cheers the inanimate creation. Far in the wilderness, where human eye never saw, where the

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savage foot never trod, there he bids the blooming forest smile, and the blushing rose open its leaves to the morning sun. There he causes the feathered inhabitants to whistle their wild notes to the listening trees, and echoing mountains. There nature lives in all her wanton wildness. There the ravished eye, hurrying from scene to scene, is lost in one vast blush of beauty.

12. When you survey this globe of earth, with all its appendages; when you behold it inhabited by numberless ranks of creatures, all moving in their proper spheres, all verging to their proper ends, all animated by the same great source of life, all supported at the same bounteous table; when you behold, not only the earth, but the ocean and the air, swarming with living creatures, all happy in their situation; when you behold yonder sun, darting an effulgent blaze of glory over the heavens, garnishing mighty worlds, and waking ten thousand songs of praise; when you behold unnumbered systems diffused through immensity, clothed in splendor, and rolling in majesty; when you behold these things, your affections will rise above all the vanities of time; your full souls will struggle with ecstasy, and your reason, passions, and feelings, all united, will rush up to the skies with a devout acknowledgment of the existence, power, wisdom, and goodness of God.

QUESTIONS.—1. What is the effect of the vast variety presented in the works of creation? 2. What does the great fertility and beauty of nature naturally lead us to think of our Creator? 3. What is said of the ocean? 4. What, of the handiwork of God, as displayed in the firmament? 5. What objects are mentioned in the last paragraph, as fitted to make us feel and acknowledge the existence, power, wisdom, and goodness of God?

Where is the passage to be found, which is quoted at the beginning of the 1st paragraph? *Ans.* Romans 1st chapter, 20th verse. Where is the passage which is quoted in the 6th paragraph? *Ans.* Jeremiah 5th chapter, 22d verse. Are the questions in the 4th paragraph direct or indirect? With what inflection should they be read? With what inflection should the questions in the 3d, 5th, and 8th paragraphs be read?

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LESSON LXXXVII.

WORDS FOR SPELLING AND DEFINING.

PHAL' ANX, dense column.
ARCH' ED, curved; concave.
DAI' SY, (literally, *day's eye*) little flower that opens only in day-light.
MOLD, shape; form.
GOLD-EM BOSS' ED, ornamented with various figures, as of gold.
UN RE STRAIN' ED, unconfined.

THE DAISY.

J. M. GOOD.

1. Not worlds on worlds in phalanx deep,
Need we to prove a God is here;
The daisy fresh from winter's sleep,
Tells of His hand in lines as clear.

2. For who but He that arched the skies,
And pours the day-spring's living flood,
Wondrous alike in all He tries,
Could rear the daisy's purple bud?

3. Mold its green cup, its wiry stem,
Its fringéd border nicely spin,
And cut the gold-embosséd gem,
That, set in silver, gleams within?

4. Then fling it, unrestrained and free,
O'er hill, and dale, and desert sod,
That man, where'er he walks, may see,
In every step, the stamp of God.

QUESTIONS.—1. What little flower shows the power of God, just as well as the whole world? 2. How does it show this? 3. What is the literal meaning of the word *daisy*?

LESSON LXXXVIII.

WORDS FOR SPELLING AND DEFINING.

VAULT, continued arch.
TOR' RENTS, rapid streams.
SAV' AGE, barbarous; uncivilized.
DELLS, little valleys.
CLIFFS, steep rocks.
MON' STERS, large animals.
QUELL, assuage; calm.
VIEW' LESS, invisible; unseen.

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GOD IS EVERYWHERE.

HUGH HUTTON.

1. (♩) Ōh! shōw mē whēre īs Hē,
Thē hīgh ānd hōly One,
To whom thou bend'st the knee,
And pray'st: "Thy will be done"?
I hear thy voice of praise,
And, lo! no form is near;
Thine eyes I see thee raise,
But where doth God appear?
Oh! teach me who is God, and where His glories shine,
That I may kneel and pray, and call *thy* Father *mine*.

2. Gaze on that arch above,
The glittering vault admire!
Who taught those orbs to move?
Who lit their ceaseless fire?
Who guides the moon to run
In silence through the skies?
Who bids that dawning sun
In strength and beauty rise?
There view immensity!—behold! my God is there;
The sun, the moon, the stars, His majesty declare!

3. See where the mountains rise;
Where thundering torrents foam;
Where, vailed in lowering skies,
The eagle makes his home;
Where savage nature dwells,
My God is present too;
Through all her wildest dells
His footsteps I pursue.
He reared those giant cliffs,—supplies that dashing stream,—
Provides the daily food, which stills the wild bird's scream!

4. Look on that world of waves,
Where finny nations glide;
Within whose deep, dark caves,
The ocean-monsters hide!
His power is sovereign there,
To raise—to quell the storm;

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The depths his bounty share,
Where sport the scaly swarm:
Tempests and calms obey the same Almighty voice,
Which rules the earth and skies, and bids the world rejoice!

5. Nor eye nor thought can soar
Where moves not He in might;
He swells the thunder's roar,
He spreads the wings of night.
Oh! praise the works divine!
Bow down thy soul in prayer!
Nor ask for other sign,
That God is everywhere;
The viewless Spirit He—immortal, holy, blessed—
Oh! worship Him in faith, and find eternal rest.

QUESTIONS.—1. What objects in nature are pointed to, in this piece, as displaying the presence and power of God? 2. What exhortation in the last stanza? 3. What is meant by "finny nations"?

What kind of emphasis on *thy* and *mine*, 1st stanza? With what tone of voice should most of this poetry be read? Why? See Rem. p. 24.

LESSON LXXXIX.

WORDS FOR SPELLING AND DEFINING.

AD VERS′ I TY, misfortune.
RE VERS′ ES, changes.
DE SPOND′ EN CY, hopelessness.
DIS AS′ TER, calamity.
LU′ RID, gloomy; dismal.
CON′ TRAST, opposite condition.
IM PE′ RI OUS LY, haughtily.
TYR′ AN NY, severity.
POIGN′ ANT, sharp; keen.
AN TIC I PA′ TION, foretaste.
COW′ ED, depressed with fear.
PLI′ AN CY, readiness to yield.
SUP′ PLE, pliant.
DEV AS TA′ TIONS, desolations.
SU PER SCRIP′ TION, that which is written on any thing.
DE COY′ ED, allured.
PAR SI MO′ NI OUS, stingy.

HOW TO MEET ADVERSITY.

HENRY WARD BEECHER.

1. Men become indolent through the reverses of fortune. Surely despondency is a grievous thing, and a heavy load to bear. To see disaster and wreck in the present, and no

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light in the future, but only storms, lurid by the contrast of past prosperity, and growing darker as they advance; to wear a constant expectation of woe like a girdle; to see want at the door, imperiously knocking, while there is no strength to repel, or courage to bear, its tyranny,—indeed, this, *this* is dreadful enough. But there is a thing *more* dreadful. It is more dreadful if the *man* is wrecked with his fortune.

2. *Can* any thing be more poignant in anticipation, than one's own self, unnerved, cowed down, and slackened into utter pliancy, and helplessly drifting and driven down the troubled sea of life? Of all things on earth, next to his God, a broken man should cling to a courageous industry. If it brings nothing back, and saves nothing, it will save *him*.

3. To be pressed down by adversity, has nothing in it of disgrace; but it is disgraceful to lie down under it, like a supple dog. Indeed, to stand composedly in the storm, amidst its rage and wildest devastations; to let it beat over you, and roar around you, and pass by you, and leave you undismayed,—THIS IS TO BE A MAN.

4. Adversity is the mint in which God stamps upon us his image and superscription. In this matter, men may learn of insects. The ant will repair his dwelling as often as the mischievous foot crushes it; the spider will exhaust life itself before he will live without a web; the bee can be decoyed from his labor neither by plenty nor scarcity. If summer be abundant, it toils none the less; if it be parsimonious of flowers, the tiny laborer sweeps a wider circle, and by industry repairs the frugality of the season. Man should be ashamed to be rebuked in vain by the spider, the ant, and the bee.

QUESTIONS.—1. How do men often become indolent? 2. What should a broken man cling to? 3. Is it disgraceful to be in adversity? 4. What does the author say of adversity in the last paragraph? 5. How do the ant, the spider, and the bee, rebuke indolent men?

Why the falling inflection on *life*, 2d paragraph? See Note I. p. 27. What kind of emphasis on *him*, 2d paragraph?

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LESSON XC.

WORDS FOR SPELLING AND DEFINING.

In flex′ i ble, unyielding.
Con′ stan cy, firmness.
Co′ pi ous ly, abundantly.
So lic it a′ tions, requests.
Pa′ tient, sick person.
In cur′ red, brought on.
Dis pleas′ ure, disapprobation.
Mer′ it ed, deserved.
Ad ven ti′ tious, accidental.
Com mu′ ni cate, impart.
Con firm′, settle; establish.
Ad u la′ tion, flattery.

Charles XII., king of Sweden, and one of the ablest of warriors, was born at Stockholm, June 27th, 1682, and, after many brilliant military successes and sad vicissitudes, was struck on the head by a cannon ball, and killed, at Fredericshall, Nov. 30th, 1718.

CHARACTER OF CHARLES THE TWELFTH.

OLIVER GOLDSMITH.

1. Courage and inflexible constancy formed the basis of this monarch's character. In his tenderest years, he gave instances of both. When he was yet scarcely seven years old, being at dinner with the queen, his mother, intending to give a bit of bread to a great dog he was fond of, this hungry animal snapped greedily at the morsel, and bit his hand in a terrible manner. The wound bled copiously; but our young hero, without offering to cry, or taking the least notice of his misfortune, endeavored to conceal what had happened, lest his dog should be brought into trouble, and wrapped his bloody hand in the napkin.

2. The queen, perceiving that he did not eat, asked him the reason. He contented himself with replying, that he thanked her; he was not hungry. They thought he was taken ill, and so repeated their solicitations. But all was in vain, though the poor child was already grown pale with the loss of blood. An officer who attended at table, at last, perceived it; for Charles would sooner have died than betrayed his dog, that he knew intended no injury.

3. At another time, when in the small-pox, and his case appeared dangerous, he grew one day very uneasy in his bed, and a gentleman who watched him, desirous of covering

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him up close, received from the patient a violent box on the ear. Some hours after, observing the prince more calm, he entreated to know how he had incurred his displeasure, or what he had done to have merited a blow. "A blów?" replied Charles; "I do not remember any thing of it: I remember, indeed, that I thought myself in the battle of Arbela, fighting for Darius, where I gave Alexander a blow, which brought him to the ground."

4. What great effects might not these two qualities of courage and constancy have produced, had they, at first, received a just direction! Charles, with proper instructions, thus naturally disposed, would have been the delight and the glory of his age. Happy those princes who are educated by men who are, at once, virtuous and wise, and have been, for some time, in the school of affliction; who weigh happiness against glory, and teach their royal pupils the real value of fame: who are ever showing the superior dignity of man to that of royalty; that a peasant who does his duty, is a nobler character than a king of even middling reputation.

5. Happy, I say, were princes, could such men be found to instruct them; but those, to whom such an education is generally intrusted, are men who themselves have acted in a sphere too high to know mankind. Puffed up themselves with an idea of false grandeur, and measuring merit by adventitious circumstances of greatness, they generally communicate those fatal prejudices to their pupils, confirm their pride by adulation, or increase their ignorance by teaching them to despise that wisdom which is found among the poor.

QUESTIONS.—1. What qualities formed the basis of the character of Charles the XII.? 2. What proofs of his courage and constancy are cited by the author? 3. How might Charles have proved the delight and glory of his age? 4. When was he born? 5. Where and how did he die?

Why should *blow* be read with the rising inflection? See Note I., Rule II. p. 27. Why is *p* doubled in *snapped* and *wrapped*? See Sanders' Spelling Book, p. 167.

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LESSON XCI.

WORDS FOR SPELLING AND DEFINING.

AD′ A MANT, stone of extreme hardness.
PA CIF′ IC, peaceful; mild.
SCEP′ TERS, staffs of authority.
CA PIT′ U LATE, surrender on certain conditions.
RE SIGN′, yield; submit.
SUS PEND′ ED, held in doubt.
BAR RI CADES′, obstructs.
VAN′ QUISH ED, defeated.
SUP′ PLI ANT, one who supplicates.
IN TER POSE′, mediate.
SUB VERT′ ED, overthrown.
RI′ VAL, making the same claims.
HOS′ TILE, adverse.
DU′ BI OUS, doubtful; uncertain.

1. PUL TO′ WA, a fortified town of Russia, on the river Worskla, 450 miles south-west from Moscow. Here Peter, the Great, on the 27th of June, 1709, defeated Charles the XII. of Sweden. In commemoration of this victory, the Russians have erected a column in the city, and an obelisk on the field where the battle was fought.

RESULTS OF AMBITION.

JOHNSON.

1. On what foundation stands the warrior's pride,
How just his hopes, let Swedish Charles decide;
A frame of adamant, a soul of fire,
No dangers fright him, and no labors tire;
O'er love, o'er fear, extends his wide domain,
Unconquered lord of pleasure and of pain;
No joys to him pacific scepters yield,
War sounds the trump, (=) he rushes to the field.

2. Behold surrounding kings their power combine,
And some capitulate and some resign.
Peace courts his hand, but spreads her charms in vain:
"Think nothing gained," he cried, "till naught remain.
On Moscow's walls till Gothic standards fly,
And all be mine beneath the polar sky."
The march begins in military state,
And nations on his eye suspended wait.
Stern famine guards the solitary coast,
And winter barricades the realm of frost:
He comes—not want and cold his course delay—
Hide, blushing Glory, hide [1]Pultowa's day!

3. The vanquished hero leaves his broken bands,
And shows his miseries in distant lands,
Condemned a needy suppliant to wait,
While ladies interpose, and slaves debate.

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But did not Chance, at length, her error mend?
Did no subverted empire mark his end?
Did rival monarchs give the fatal wound?
Or hostile millions press him to the ground?
His fall was destined to a barren strand,
A petty fortress and a dubious hand.
He left a name, at which the world grew pale,
To point a moral or adorn a tale!

QUESTIONS.—1. How does the poet represent Charles the XII.? 2. What is that monarch here represented as saying? 3. Where was he defeated, and by whom?

LESSON XCII.

WORDS FOR SPELLING AND DEFINING.

STREW′ ED, scattered; spread.
SCOOP′ ED, hollowed out.
RAN′ DOM, casual.
GE′ NI AL, enlivening.
BEA′ CON, signal; light-house.
MON′ I TO RY, warning.
RA′ DI ANCE, luster; brightness.
MART, place of sale, or traffic.
TRANS′ I TO RY, fleeting.
GERM, origin; first principle.

INFLUENCE OF GOOD DEEDS AND WORDS.

CHARLES MACKAY.

1. A traveler through a dusty road,
Strewed acorns on the lea;
And one took root and sprouted up,
And grew into a tree.
Love sought its shade, at evening time,
To breathe its early vows;
And Age was pleased, in heats of noon,
To bask beneath its boughs:
The dormouse loved its dangling twigs,
The birds sweet music bore;
It stood, a glory in its place,
A blessing evermore!

2. A little spring had lost its way
Amid the grass and fern,
A passing stranger scooped a well,
Where weary men might turn;

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He walled it in, and hung with care
A ladle at the brink;
He thought not of the deed he did,
But judged that toil might drink.
He passed again,—and, lo! the well,
By Summers never dried,
Had cooled ten thousand parching tongues,
And saved a life beside!

3. A dreamer dropped a random thought,
'Twas old, and yet was new,
A simple fancy of the brain,
But strong in being true;
It shone upon a genial mind,
And, lo! its light became
A lamp of life, a beacon ray,
A monitory flame:
The thought was small; its issue great,
A watch-fire on the hill;
It sheds its radiance far adown,
And cheers the valley still!

4. A nameless man amid a crowd
That thronged the daily mart,
Let fall a word of Hope and Love,
Unstudied from the heart;
A whisper on the tumult thrown,—
A transitory breath,—
It raised a brother from the dust,
It saved a soul from death.
O gèrm! O fòunt! O wòrd of love!
O THÒUGHT at random cast!
Ye were but *little*, at the first,
But *mighty*, at the last!

QUESTIONS.—1. What is said of one of the acorns, strewed on the lea? 2. What benefits were derived from it? 3. What did a passing stranger do with a little spring? 4. What benefits had resulted from this little deed? 5. What effect was produced by "a random thought"? 6. What, by "a word of Hope and Love"? 7. What important rule of life is suggested by this piece?

Why the falling inflection on *germ*, *fount*, *word*, *thought*, last stanza? See Rule IX. p. 31. What kind of emphasis on *little*, *mighty*, last stanza? See Note VIII. p. 22.

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LESSON XCIII.

WORDS FOR SPELLING AND DEFINING.

Em′ i nent, remarkable.
Pro pri′ e ty, appropriateness.
Nov′ el ty, newness.
Pre clud′ ed, prevented.
Trivial′ ity, slight importance.
Ne ces′ si tate, make necessary.
Im pres′ sion, effect on the mind.
Un pre med′ i ta ted, unstudied.
In′ te gral, pertaining, or essential to the whole.
Des′ ul to ry, unconnected.
Ac com′ pa ni ments, attendant circumstances.
Im per′ ti nent, not pertaining to the matter in hand.
Rec ti fi ca′ tion, correction.

1. Edmund Burke, a celebrated English statesman, was born January 1st, 1730, and died July 8th, 1797.

LANGUAGE OF A MAN OF EDUCATION.

COLERIDGE.

1. What is that which first strikes us, and strikes us, at once, in a man of education? and which, among educated men, so instantly distinguishes the man of superior mind, that (as was observed with eminent propriety of the late [1]Edmund Burke) "we can not stand under the same archway, during a shower of rain, *without finding him out*"?

2. Not the weight or novelty of his remarks; not any unusual interest of facts communicated by him; for we may suppose both the one and the other precluded by the shortness of our intercourse, and the triviality of the subjects. The difference will be impressed and felt, though the conversation should be confined to the state of the weather or the pavement.

3. Still less will it arise from any peculiarity in his words and phrases. For, if he be, as we now assume, a *well-educated man*, as well as a man of superior powers, he will not fail to follow the golden rule of Julius Cæsar, *To shun an unusual word, as a rock at sea.** Unless where new things necessitate new terms, we will avoid an unusual word as a rock. It must have been among the earliest lessons of his youth, that the breach of this precept, at all times hazardous, becomes ridiculous in the topics of ordinary conversation.

* *Insolens verbum, tanquam scopulum, evitare.*

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4. There remains but one other point of distinction possible; and this must be, and, in fact, is the true cause of the impression made on us. It is the unpremeditated and evidently habitual *arrangement* of his words, grounded on the habit of foreseeing, in each integral part, or, more plainly, in every sentence, the whole that he then intends to communicate. However irregular and desultory his talk, there is *method* in the fragments.

5. Listen, on the other hand, to an ignorant man, though, perhaps, shrewd and able in his particular calling; whether he be describing or relating. We immediately perceive that his memory alone is called into action, and that the objects and events recur, in the narration, in the same order, and with the same accompaniments, however accidental or impertinent, as they had first occurred to the narrator.

6. The necessity of taking breath, the efforts of recollection, and the abrupt rectification of its failures, produce all his pauses; and, with exception of the "*and then*," the "*and there*," and the still less significant "*and so*," they constitute likewise all his connections.

QUESTIONS.—1. How is the question, with which this piece begins, answered? 2. What does the golden rule of Cæsar teach? 3. What point of difference between the educated and the uneducated man, is specified in the 4th paragraph?

LESSON XCIV.

WORDS FOR SPELLING AND DEFINING.

SPEC U LA′ TION, contemplation.
AC′ ME, top, or highest point.
VEN ER A′ TION, respect.
AD O RA′ TION, worship.
PE RI OD′ IC AL, occurring at certain periods of time.
SPON TA′ NE OUS, produced without labor.
FER TIL′ I TY, fruitfulness.
AP PRE′ CIA TED, valued.
VEINS, blood-vessels that convey the blood *to* the heart.
AR′ TER IES, blood-vessels that convey the blood *from* the heart.
VIV′ I FY, animate; enliven.
FA CIL′ I TA TING, making easy.
FRIV′ O LOUS, light; trifling.
IM PET′ U OUS, moving rapidly.
DIS CRE′ TION, cautiousness.
AL LI′ AN CES, unions.

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1. PLIN'Y, surnamed the Elder, and also the *Naturalist*, a distinguished Roman writer, born at Verona, or, as some say, at Como, A. D. 23. He died of suffocation, A. D. 79, in consequence of having approached too near to Mount Vesuvius, in order to observe the phenomena of its eruption.

RIVERS.

BRANDE.

1. There are few subjects in physical geography, which present so wide a field for speculation as rivers, whether we regard them in a historical, political, economical, or scientific point of view.

2. They are associated with the earliest efforts of mankind to emerge from a state of barbarism; but they are no less serviceable to nations which have reached the acme of civilization. In the earliest ages, they were regarded with veneration, and became the objects of a grateful adoration, surpassed only by that paid to the sun and the host of heaven.

3. Nor is this surprising; for, in countries where the labors of the husbandman and shepherd depended, for a successful issue, on the falling of periodical rains, or the melting of the collected snows in a far distant country, such rivers as the Nile, the Ganges, and the Indus, were the visible agents of nature in bestowing, on the inhabitants of their banks, all the blessings of a rich and spontaneous fertility; and hence their waters were held sacred, and they received, and, to this day, retain the adoration of the countries through which they flow.

4. But it is by countries which have already made progress in civilization, to which, indeed, they largely contribute, that the advantages of rivers are best appreciated, in their adaptation to the purposes of navigation, and in their application to the useful arts.

5. Like the veins and arteries of the human body, which convey life and strength to its remotest extremities, rivers vivify, maintain, and excite the efforts of human industry, whether we regard them, near their source, as the humble instruments of turning a mill, in their progress, as facilitating

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the transport of agricultural or manufacturing produce from one district to another, or as enriching the countries, at their mouths, with the varied products of distant lands.

6. This has been admirably expressed by [1]Pliny: "The beginnings of a river," he says, "are insignificant, and its infancy is frivolous: it plays among the flowers of a meadow; it waters a garden, or turns a little mill. Gathering strength in its youth, it becomes wild and impetuous.

7. "Impatient of the restraints which it still meets with in the hollows among the mountains, it is restless and fretful; quick in its turning, and unsteady in its course. Now it is a roaring cataract, tearing up and overturning whatever opposes its progress, and it shoots headlong down from a rock; then it becomes a sullen and gloomy pool, buried in the bottom of a glen.

8. "Recovering breadth by repose, it again dashes along, till, tired of uproar and mischief, it quits all that it has swept along, and leaves the opening of the valley strewed with the rejected waste. Now quitting its retirement, it comes abroad into the world, journeying with more prudence and discretion through cultivated fields, yielding to circumstances, and winding round what would trouble it to overwhelm or remove.

9. "It passes through the populous cities, and all the busy haunts of man, tendering its services on every side, and becomes the support and ornament of the country. Increased by numerous alliances, and advanced in its course, it becomes grave and stately in its motions, loves peace and quiet, and in majestic silence rolls on its mighty waters till it is laid to rest in the vast abyss."

QUESTIONS.—1. What is said of rivers considered as subjects of study or speculation? 2. How were rivers regarded in the early ages? 3. What, especially, is said of the Nile, the Ganges, and the Indus? 4. In what countries are rivers best appreciated? 5. What effect do rivers have upon human industry? 6. What is said of the beginnings of a river? 7. What is said of its subsequent course? Where is the river Nile? 8. The Ganges? 9. The Indus?

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LESSON XCV.

WORDS FOR SPELLING AND DEFINING.

MA TER′ NAL, motherly.
HEARSE, carriage for conveying the dead to the grave.
NURS′ ER Y, place in a house set apart for children.
A DIEU′, farewell.
AR′ DENT LY, affectionately.
DUPE, a person deceived.
SUB MIS′ SION, resignation.
DE PLOR′ ED, lamented.

LINES ON RECEIVING HIS MOTHER'S PICTURE.

COWPER.

1. My Móther! (*pl.*) when I learned that thou wast déad,
Sáy, wast thou conscious of the tears I shéd?
Hovered thy spirit o'er thy sorrowing són,
Wretch even then, life's journey just begún?
Perhaps, thou gav'st me, though unfelt, a kiss;
Perhaps, a tear, if souls can weep in bliss,—
Ah, that maternal smile! it answers—YES.

2. I heard the bell tolled on thy burial day;
I saw the hearse that bore thee slow away;
And, turning from my nursery window, drew
A long, long sigh, and wept a last adieu!
But was it súch? It wàs. Where thou art gone,
Adieus and farewells are a sound unknown.
May I but meet thee on that peaceful shore,
The parting word shall pass my lip no more!

3. Thy maidens, grieved themselves at my concern,
Oft gave me promise of thy quick return.
What ardently I wished, I long believed,
And, disappointed still, was still deceived.
By expectation every day beguiled,
Dupe of to-morrow, even from a child:
Thus many a sad to-morrow came and went,
Till, all my stock of infant sorrow spent,
I learned, at last, submission to my lot;
But, though I less deplored thee, ne'er forgot.

QUESTIONS.—1. To whom does Cowper represent himself as speaking? 2. What were his feelings when his mother died? 3. By what promise was he, for a time, deceived?

With what modulation should this piece be read? What rule for the rising inflection on *mother*?

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LESSON XCVI.

WORDS FOR SPELLING AND DEFINING.

BOND′ AGE, slavery.
DO MAIN′, possession.
LAND′ SCAPE, view or prospect of a district of country.
EN CHANT′ ER, one that charms.
PLUME′ LESS, without feathers.
RAR′ EST, scarcest.
BRILL′ IANT, bright; splendid
RE NOWN′ ED, famous.
FORE BOD′ ING, dreading evil.
BANK′ RUPT, insolvent.
SOL′ ACE, consolation.
WIZ′ ARD, enchanter; sorcerer.
DIS TRACT′ ED, perplexed.

1. O LYM′ PUS is one of the most celebrated mountains of ancient Greece. It is represented by the poets as being the habitation of the gods, where Jupiter sat shrouded in clouds and mist from the eyes of mortals. It rises to the hight of about 6500 feet.

THE WORLD FOR SALE.

RALPH HOYT

1. THE WORLD FOR SALE!—Hang out the sign:
Call every traveler here to me;
Who'll buy this brave estate of mine,
And set me from earth's bondage free:
'Tis going!—yes, I mean to fling
The bauble from my soul away;
I'll sell it, whatsoe'er it bring;
The World at Auction here to-day!

2. It is a glorious thing to see,—
Ah, it has cheated me so sore!
It is not what it seems to be:
For sale! It shall be mine no more.
Come, turn it o'er and view it well;
I would not have you purchase dear;
'Tis *going!* GOING!—I must sell!
Who bids?—Who'll buy the splendid Tear?

3. Here's WEALTH in glittering heaps of gold,—
Who bids?—But let me tell you fair,
A baser lot was never sold;
Who'll buy the heavy heaps of care?
And here, spread out in broad domain,
A goodly landscape all may trace;
Hall, cottage, tree, field, hill, and plain;
Who'll buy himself a burial-place!

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4. Here's LOVE, the dreamy potent spell
That beauty flings around the heart;
I know its power, alas! too well;
'Tis *going*,—Love and I must part!
Must part?—What can I more with Love?
All over the enchanter's reign;
Who'll buy the plumeless, dying dove,—
An hour of bliss,—an age of pain!

5. And FRIENDSHIP,—rarest gem of earth,—
(Whoe'er hath found the jewel his?)
Frail, fickle, false, and little worth,—
Who bids for Friendship—as it is!
'Tis *going!* GOING!—Hear the call:
Once, *twice*, and *thrice!*—'tis very low!
'Twas once my hope, my stay, my all,—
But now the broken staff must go!

6. FAME! hold the brilliant meteor high;
How dazzling every gilded name!
Ye millions, now's the time to buy!
How much for Fame? (*f.*) How much for Fame?
Hear how it thunders!—Would you stand
On high [1]Olympus, far renown'd,—
Now purchase, and a world command!—
And be with a world's curses crown'd!

7. Sweet star of HOPE! with ray to shine
In every sad foreboding breast,
Save this desponding one of mine,—
Who bids for man's last friend and best!
Ah, were not mine a bankrupt life,
This treasure should my soul sustain;
But Hope and I are now at strife,
Nor ever may unite again.

8 And SONG! For sale my tuneless lute;
Sweet solace, mine no more to hold;
The chords that charm'd my soul are mute;
I can not wake the notes of old!
Or e'en were mine a wizard shell,
Could chain a world in rapture high;
Yet now a sad farewell!—farewell!
(>) Must on its last faint echoes die.

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9 Ambition, fashion, show, and pride,—
I part from all forever now;
Grief, in an overwhelming tide,
Has taught my haughty heart to bow.
Poor heart! distracted, ah, so long,—
And still its aching throb to bear;
How broken, that was once so strong!
How heavy, once so free from care!

10. No more for me life's fitful dream;
Bright vision, vanishing away!
My bark requires a deeper stream;
My sinking soul a surer stay.
By Death, stern sheriff! all bereft,
I weep, yet humbly kiss the rod,
The best of all I still have left,—
My FAITH, my BIBLE, and my GOD.

QUESTIONS.—1. What is the *moral* of this piece? 2. What account is given of Wealth? 3. Of Love? 4. Of Friendship? 5. Of Fame? 6. Of Hope? 7. Of Song? 8. Can you repeat from memory the last stanza? 9. Can you repeat correctly the words, "frail, fickle, false," several times in quick succession?

LESSON XCVII.

WORDS FOR SPELLING AND DEFINING.

MA′ NI A, insanity; madness.
SCHEME, project; plan.
FOR′ EIGN ER, not a native.
PROF′ LI GATE, abandoned to vice.
CHAR′ TER ED, privileged by charter.
PRE′ MI UM, bounty.
PRE CA′ RI OUS, uncertain.
IN VEST′ MENTS, moneys used in purchases.
FU′ ROR, fury; rage.
EN THU′ SI ASM, mental excitement.
TRE MEN′ DOUS, dreadful; terrible.
AUD′ I ENCE, a hearing.
IN′ FLUX, a flowing in.
BE WIL′ DER ED, perplexed.
TAP′ ES TRIES, figured cloths.
IM PORT′ ED, brought from foreign countries.
PIN′ NA CLE, summit.
SPASMS, violent convulsions.

THE MISSISSIPPI SCHEME.

W. H. VAN DOREN.

1. The most remarkable mania for gold, and the most extensively ruinous in its results, occurred in France, and

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continued from 1716 to 1723. It is known in history, as the Mississippi Scheme, and was conceived and carried on by John Law, of Scotland. This foreigner inherited an ample fortune, but by prodigality spent it, and betook himself to gambling.

2. Life in London led him into a duel, in which he shot his antagonist; being taken, he escaped prison, and fled to the continent. He published a work on trade in Scotland, which fell dead from the press. He practiced his dangerous habits in Amsterdam, and successively seems to have been hunted from land to land, as a pest to society. For fourteen years, he roamed through Flanders, Holland, Germany, Hungary, Italy, and France.

3. Louis XIV., the illustrious, but profligate monarch, left a national debt of three thousand millions of livres, the price of his dear-bought glory. A bank established by Law & Co., and chartered by the French government, raised the drooping commerce of the country, and soon its notes were fifteen per cent. premium.

4. This singular success induced Law to devise a scheme for the exclusive trading with the French colony on the mouth of the Mississippi, which land was supposed to abound in gold.

5. The Regent, on this precarious foundation, issued notes to the amount of one thousand millions of livres.

6. Then the company embraced, by permission of government, the Indies, China, and South Seas, and then assumed the name of the India Company.

7. Law promised a return of 120 per cent. profit to all investments. The public enthusiasm was elevated so high, that, at least, 300,000 applications were made for only 50,000 new shares then created. Dukes, marquises, counts, with their duchesses, marchionesses, and countesses, waited, in the streets, for hours every day, to know the result.

8. The Regent created 300,000 additional shares, and such was the furor for speedy wealth, that three times that

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sum would have been taken, had the government authorized it. The crowd was large, that thronged the doors of the agent, and the pressure so tremendous, that a number of persons were killed. Houses worth, in ordinary times, a thousand livres, yielded now twelve or sixteen thousand. A cobbler let his stall for two hundred livres a day. The concourse was such, that the streets, at nightfall, had to be cleared by soldiers.

9. The rush for the stock was such, that peers would stand six hours for the purpose of seeing the agent. Ladies of rank came, day after day, for a fortnight, before they could obtain an audience. M. de Chirac, the first physician of France, having purchased some India stocks, just before they began to fall, was called to see an invalid lady. As he felt the pulse, he cried: "It falls! it falls!" She cried: "I am dying! I am dying! Oh, M. de Chirac, ring the bell for assistance! I am dying,—it falls! it falls!" "What falls?" cried the doctor. "My pulse! my pulse!" "Calm your fears," he replied; "I was speaking of my stocks."

10. The influx of strangers to Paris, during these years of excitement, was computed at 305,000. Dwellings could not accommodate the applicants, and houses rose like exhalations. Meat, vegetables, bread, and all manner of provisions, sold at a price, beyond which they had ever been known. The artisan, who had earned but fifteen sous a day, now readily received sixty. Universal and unbounded prosperity bewildered the nation, and all the nation, blind as to the results, rushed forward to reap the golden harvest.

11. Paris never before was so filled with luxuries. Statues, pictures, and tapestries, were imported in large quantities, and found their way, not alone to the palaces of nobles, but to the drawing-rooms of merchants and traders. There seemed no end to credit, to treasures of silver and gold.

12. But the long, dark, stormy night was fast descending, and such a scene of confusion, bankruptcy, disaster, ruin, and havoc, ensued, as beggars all description. What num-

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bers—after having been exalted to the pinnacle of prosperity, were now dashed down to penury and misery—laid violent hands upon themselves, and sought a doubtful refuge in the grave!

13. The few fortunes made by these fearful spasms in the community, shone afar like glittering pinnacles; but the millions who sighed and suffered unseen from this madness of the gold mania, illustrate the truth, in all its length and breadth, that "they who make haste to be rich, shall not be innocent."

QUESTIONS.—1. When and by whom was the "Mississippi scheme" originated? 2. What was Law's character? 3. How long did he roam through Flanders, Holland, &c.? 4. By what means was the drooping commerce of France raised? 5. What did Law's success induce him to devise? 6. What gave rise to the name of "India Company"?

LESSON XCVIII.

WORDS FOR SPELLING AND DEFINING.

AC COM′ PLISH MENTS, acquirements.
CON TRACT′ ED, incurred.
AF FORD′ ED, yielded.
DE FI′ CIENT, defective; wanting.
IRK′ SOME, wearisome.
VOL′ UN TA RY, of one's own will.
LIT′ ER A TURE, learning.
SCOPE, aim; design.
CLASS′ IC AL, pertaining to the best authors of Greece and Rome.
RE LUC′ TANCE, unwillingness.
CON SO LA′ TION, comfort.
SUB′ LU NA RY, earthly.
VI CIS′ SI TUDE, change.
CON SPIR′ A CY, plot; combination for something evil.
SAC′ RI FIC ED, surrendered.
SHRINE, altar.

ADDRESS TO YOUNG STUDENTS.

KNOX.

1. Your parents have watched over your helpless infancy, and conducted you, with many a pang, to an age, at which your mind is capable of manly improvement. Their solicitude still continues, and no trouble nor expense is spared, in giving you all the instructions and accomplishments which may enable you to act your part in life, as a man of polished

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sense and confirmed virtue. You have, then, already contracted a great debt of gratitude to them. You can pay it by no other method, but by using properly the advantages which their goodness has afforded you.

2. You must love learning, if you would possess it. In order to love it, you must feel its delights; in order to feel its delights, you must apply to it, however irksome, at first, closely, constantly, and for a considerable time. If you have resolution enough to do this, you can not but love learning; for the mind always loves that, to which it has been so long, steadily, and voluntarily attached. Habits are formed, which render what was, at first, disagreeable, not only pleasant, but necessary.

3. Pleasant, indeed, are all the paths which lead to polite and elegant literature. Yours, then, is surely a lot particularly happy. Your education is of such a sort, that its principal scope is, to prepare you to receive a refined pleasure during your life. Elegance, or delicacy of taste, is one of the first objects of classical discipline; and it is this fine quality which opens a new world to the scholar's view.

4. Elegance of taste has a connection with many virtues, and all of them virtues of the most amiable kind. It tends to render you, at once, good and agreeable; you must, therefore, be an enemy to your own enjoyment, if you enter on the discipline which leads to the attainment of a classical and liberal education, with reluctance. Value duly the opportunities you enjoy, and which are denied to thousands of your fellow creatures.

5. By laying in a store of useful knowledge, adorning your mind with elegant literature, improving and establishing your conduct by virtuous principles, you can not fail of being a comfort to those friends who have supported you, of being happy within yourself, and of being well received of mankind. Honor and success in life will probably attend you. Under all circumstances, you will have an eternal source of consolation and entertainment, of which no sublunary vicissitude can deprive you.

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6. Time will show how much wiser has been your choice than that of your idle companions, who would gladly have drawn you into their association, or rather into their conspiracy, as it has been called, against good manners, and against all that is honorable and useful. While you appear in society, as a respectable and valuable member of it, they will, perhaps, have sacrificed at the shrine of vanity, pride, and extravagance, and false pleasure, their health and their sense, their fortune and their characters.

QUESTIONS.—1. What must one do in order to love learning? 2. What advantages result from the possession of elegance, or delicacy of taste? 3. What advantages will you have over your idle companions, by steadily pursuing your studies?

LESSON XCIX.

WORDS FOR SPELLING AND DEFINING.

AP PA RA′ TUS, means.
CAB′ I NETS, collections of curiosities or specimens.
CON′ STI TU TED, formed.
A BIL′ I TY, power.
SUM′ MON, command; call up.
E MERG′ EN CY, sudden or necessary occasion.
MEN′ TAL, intellectual.
CA PAC′ I TY, ability; talent.
PRE-EM′ I NENCE, superiority.
DIS′ CI PLINE, mental training.

1. TROY, also called Troja, or Ilium, one of the most renowned cities of antiquity. It was situated in the north-western part of Asia Minor. Troy was taken by the Greeks, after a ten years' siege, and razed to the ground, about the year 1184, B. C.

HOW TO MAKE A SCHOLAR.

DANIEL WEBSTER.

1. Costly apparatus and splendid cabinets have no magical power to make scholars. In all circumstances, as a man is, under God, the master of his own fortune, so is he the maker of his own mind. The Creator has so constituted the human intellect, that it can only grow by its *own action;* and, by its own action and free will, it will certainly and necessarily grow.

2. Every man must, therefore, *educate* himself. His book and teacher are but helps; the *work* is his. A man

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is not educated until he has the ability to summon, in an emergency, all his mental powers in vigorous exercise to effect its proposed object. It is not the man who has seen most, or read most, who can do this; such a one is in danger of being borne down, like a beast of burden, by an overloaded mass of other men's thoughts.

3. Nor is it the man who can boast of native vigor and capacity. The greatest of all warriors in the siege of Troy, had not the pre-eminence, because nature had given him strength, and he carried the largest bow, but because *self-discipline* had taught him how to bend it.

QUESTIONS.—1. How has the Creator constituted human intellect in respect to its power of growth? 2. In what light are teachers and books to be regarded? 3. When may a man be said to be properly *educated?*

LESSON C.

WORDS FOR SPELLING AND DEFINING.

A′ ZURE, blue; sky-colored.
COM MO′ TION, tumult; agitation.
TREM′ U LOUS, trembling.
E MO′ TION, feeling.
SER′ APH, angel of the highest order.

THE LIGHT-HOUSE.

THOMAS MOORE.

1. The scene was more beautiful far to my eye,
Than if day, in its pride, had arrayed it;
The land breeze blew mild, and the azure-arched sky
Looked pure as the Spirit that made it;
(*p.*) The murmur rose soft, as I silently gazed
In the shadowy wave's playful motion,
From the dim distant hill, till the light-house fire blazed
Like a star in the midst of the ocean.

2. No longer the joy of the sailor-boy's breast
Was heard in his wildly-breathed numbers;

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The sea-bird had flown to her wave-girdled nest,
The fisherman sunk to his slumbers:
One moment I looked from the hill's gentle slope,
All hushed was the billows' commotion,
And thought that the light-house looked lovely as Hope,—
That star of life's tremulous ocean.

3. The time is long past, and the scene is afar,
Yet, when my head rests on its pillow,
Will memory sometimes re-kindle the star
That blazed on the breast of the billow:
In life's closing hour, when the trembling soul flies,
And death stills the heart's last emotion;
O! then may the seraph of mercy arise,
Like a star on eternity's ocean.

QUESTIONS.—1. To what is the light-house compared? 2. What does the poet call hope? 3. What does the poet's memory sometimes re-kindle? 4. For what does he wish in life's closing hour?

Has each line the same number of accented syllables? What difference in the sounds of *z* in *azure*, and *z* in *blazed*? See Table of Elementary Sounds, p. 12.

LESSON CI.

WORDS FOR SPELLING AND DEFINING.

SU PER CIL′ I OUS, proud.
NA′ BOB, viceroy of India; also, a man of great wealth.
PA′ TRON, guardian; protector.
SUITE, train of attendants.
UN AS SUM′ ING, unpretending.
DE′ CENT, good; respectable.
PARTS, qualities; faculties.
RE PUTE′, character; reputation.
EX CESS′ IVE, overmuch.
DIF′ FI DENCE, modesty.
OB SCUR′ ED, hid; concealed.
FLUSH′ ED, elated; excited.
SEC′ RE TA RY, scribe; writer.
PAR′ A SITE, fawning flatterer.
AP PLAUD′ ED, praised aloud.
CRAV′ ING, asking; begging.
ARCH′ NESS, shrewdness.

A MODEST WIT.

ANON.

1. A supercilious nabob of the east,—
Haughty, being great,—purse-proud, being rich,
A governor, or general, at the least,
I have forgotten which,—

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Had, in his family, a humble youth,
Who went from England in his patron's suite,
An unassuming boy, and, in truth,
A lad of decent parts, and good repute.

2. This youth had sense and spirit;
But yet, with all his sense,
Excessive diffidence
Obscured his merit.

3. One day, at table, flushed with pride and wine,
His honor, proudly free, severely merry,
Conceived it would be vastly fine
To crack a joke upon his secretary.

4. "Young mán," he said, "by what *art*, *craft*, or *trade*,
Did your good father gain a livelihood?"
"He was a *saddler*, sír," Modestus said,
"And, in his time, was reckoned good."
"A *saddler*, eh? and taught you Greek,
Instead of teaching you to sew!
Pray, why did not your father make
A *saddler*, too, of *you?*"

5. Each parasite, then, as in duty bound,
The joke applauded, and the laugh went round.
At length Modestus, bowing low,
Said, (craving pardon, if too free he made,)
"Sír, by your leave, I fain would know
Your father's trade!"

6. "Mў father's trade! ah, really, that's too bad!
Mў father's tráde? Why, blockhead, are you mád?
Mў father, sír, did never stoop so low,—
Hê was a gêntleman, I'd have you know."

7. "Excuse the liberty I take,"
Modestus said, with archness on his brow,
"Pray, why did not your father make
A *gentleman* of yoû?"

QUESTIONS.—1. How did the nabob address the humble youth, at table? 2. What was his reply? 3. What did the nabob say, when he heard that the youth's father was a saddler? 4. What was the young man's reply, when the nabob said *his* father was a gentleman? 5. What *moral* in this piece?

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LESSON CII.

WORDS FOR SPELLING AND DEFINING.

REL′ IC, that which remains.
AL LU′ SIONS, hints; suggestions.
IL LUS′ TRA TIVE, explanatory.
AS SO CI A′ TION, connection of ideas.
IN EX PRESS′ I BLE, unspeakable.
TRANS PA′ REN CY, clearness.
DIC′ TION, language; expression.
CON CEN′ TRA TED, brought to a point.
VERS I FI CA′ TION, art of composing verse.
SAT′ IRE, severity of language.
FAST, close; near by.
EX AG GER A′ TION, that which exceeds the truth.
A BOL′ ISH, annul; destroy.
IN ERT′, dull; sluggish.
UN ED′ I FY ING, uninstructive.
AN NI′ HILATE, reduce to nothing.

1. THOMAS GRAY, a distinguished English poet, author of the celebrated "Elegy written in a Country Church Yard," was born in London, in 1716, and died in 1771.

2. JOHN DRY′ DEN, one of the most celebrated English poets, was born at Aldwinkle, Northamptonshire, in 1631, and died in 1700.

3. ALEXANDER POPE, a celebrated English poet, born May 22, 1688, and died May 30, 1744.

4. JOHN MIL′ TON, the celebrated author of "Paradise Lost," was born in London, 1608, and died in 1674.

5. SI LO′ A, or SI LO′ AM, is the name of a pool or stream of water near Jerusalem. John, vii. 11.

6. OR′ A CLE, from the Latin *oraculum*, and that from *os, oris, the mouth*, signifies that which is *spoken*, or *uttered by the mouth*. The word was applied among the Romans to the *responses* of the gods, when consulted in regard to the future. It was, also, used to designate the *place*, where such responses were usually given; as the oracle of Jupiter Ammon, the oracle of Delphi. By an easy transition, the word came to be applied, as in the quotation in the piece following, to the sanctuary or most Holy Place in the temple, where was deposited the ark of the covenant.

CLASSICAL STUDIES.

JOSEPH STORY.

1. There is not a single nation from the North to the South of Europe, from the bleak shores of the Baltic, to the bright plains of immortal Italy, whose literature is not imbedded in the very elements of classical learning. The literature of England is, in an emphatic sense, the production of her scholars; of men who have cultivated letters in her universities, and colleges, and grammar-schools; of men

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who thought any life too short, chiefly because it left some relic of antiquity unmastered, and any other fame humble, because it faded in the presence of Roman and Grecian genius.

2. He who studies English literature without the lights of classical learning, loses half the charms of its sentiments and style, of its force and feelings, of its delicate touches, of its delightful allusions, of its illustrative associations. Who that reads the poetry of [1]Gray, does not feel that it is the refinement of classical taste, which gives such inexpressible vividness and transparency to its diction?

3. Who that reads the concentrated sense and melodious versification of [2]Dryden, and [3]Pope, does not perceive in them the disciples of the old school, whose genius was inflamed by the heroic verse, the terse satire, and the playful wit of antiquity? Who that meditates over the strains of [4]Milton, does not feel that he drank deep at

"[5]Siloa's brook, that flowed
Fast by the [6]oracle of God,"—

that the fires of his magnificent mind were lighted by coals from ancient altars?

4. It is no exaggeration to declare, that he who proposes to abolish classical studies, proposes to render, in a great measure, inert and unedifying, the mass of English literature for three centuries: to rob us of the glory of the past, and much of the instruction of future ages; to blind us to excellencies which few may hope to equal, and none to surpass; to annihilate associations which are interwoven with our best sentiments, and give to distant times and countries a presence and reality, as if they were in fact his own.

QUESTIONS.—1. In what estimation has classical literature ever been held by men of learning? 2. What does he lose, who studies English literature without a knowledge of classical literature? 3. What impressions are produced in reading the poetry of Gray? 4. What, in reading Dryden, and Pope, and Milton? 5. What is meant by "flows fast by the oracle of God"? 6. What is it no exaggeration to declare?

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LESSON CIII.

WORDS FOR SPELLING AND DEFINING.

GOR′ GEOUS, showy; splendid.
HAL′ LOW ED, made sacred.
AQ′ UE DUCTS, water channels.
CHAL′ LENGE, call out, or invite.
LIM′ PID, pure; clear.
COL′ ON NADES, ranges of columns.
U TIL′ I TY, usefulness.
RES′ CU ING, delivering.
MON′ U MENTS, memorials.
TRA DI′ TION, transmission of facts and opinions by oral communication.

1. PER SEP′ O LIS, a celebrated city of ancient Persia.

2. NE′ RO, a Roman emperor, chiefly remarkable for his crimes and cruelties, was born A. D. 37, and put an end to his own existence, A. D. 68.

3. A′ QUA CLAU′ DI A, an aqueduct built by the emperor Claudius, and conveying water from the river Arno to Rome.

4. TAD′ MOR, afterwards called Palmyra, was a city founded by Solomon, in the desert of Syria, near the river Euphrates. Its ruins still remain.

5. BAB′ Y LON, a celebrated city, the capital of the ancient Babylonian empire, situated on the Euphrates river.

ENDURING MONUMENTS.

EDINBURGH REVIEW.

1. The tomb of Moses is unknown; but the traveler slakes his thirst at the well of Jacob. The gorgeous palace of the wisest and wealthiest of monarchs, with the cedar, and gold, and ivory, and even the great temple of Jerusalem, hallowed by the visible glory of the Deity himself, are gone; but Solomon's reservoirs are as perfect as ever. Of the ancient architecture of the Holy City, not one stone is left upon another; but the pool of Bethesda commands the pilgrim's reverence at the present day.

2. The columns of [1]Persepolis are moldering in dust; but its cisterns and aqueducts remain to challenge our admiration. The golden house of [2]Nero is a mass of ruins; but the [3]Aqua Claudia still pours into Rome its limpid stream. The temple of the sun at [4]Tadmor, in the wilderness, has fallen; but its fountain sparkles as freshly in his rays, as when a thousand worshipers thronged its lofty colonnades.

3. It may be that London will share the fate of [5]Babylon,

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and nothing be left to mark its site, save mounds of crumbling brick-work. The Thames will continue to flow as it does now. And, if any work of art should still rise over the deep ocean of time, we may well believe that it will be neither a palace nor a temple, but some vast aqueduct or reservoir; and, if any name should still flash through the mist of antiquity, it will probably be that of a man who, in his day, sought the happiness of his fellow men, rather than their glory, and linked his memory to some great work of national utility and benevolence.

4. This is the true glory which outlives all others, and shines with undying luster from generation to generation—imparting to works something of its own immortality, and, in some degree, rescuing them from the ruin which overtakes the ordinary monuments of historical tradition or mere magnificence.

QUESTIONS.—1. What is said of the tomb of Moses, and of the well of Jacob? 2. Can you mention other monuments that have withstood the ravages of time? 3. The name of what character will most probably continue to be remembered? 4. What is the kind of glory that outlives all others?

LESSON CIV.

WORDS FOR SPELLING AND DEFINING.

PERCH′ ED, alighted.
I′ VI ED, overgrown with ivy.
NOOK, corner.
GAL′ LANT, brave; heroic.
KNIGHT, champion.
CAP′ TIVE, prisoner.
LIN′ E AGE, race; descent.
PA′ GEANT, show; spectacle.
E RECT′, upright.
BIER, hand-carriage for conveying the dead.
DUN′ GEON, close prison.

THE OWL IN THE RUIN.

T. H. A. BONE.

1. What dost thou say, thou watcher gray,
Perched on the ruin òld?
Why dost thou look from thy ivied nook,
On my eyes with gaze so bòld?

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Hast thou aught to tell of what befell,
When those walls were strong and high,—
Of the lady bright, or the gallant knight,
Or the captive left to die?

"Tu-whit, tu-whoo!" came gloomily
From a darksome branch of the ivy tree.

2. Ere now I've read, and heard it said,
That, in days long since gone by,
On this gloomy spot, great deeds were wrought
By men of lineage high:
Speak! where are they, the brave and gay,
Who once in the pageant shone?
Why are wall and tower, once proud with power,
Now ruled by an owl alone?

"Tu-whit, tu-whoo!" came mournfully,
As the light breeze rustled a cypress tree.

3. Thou sittest there, in thy mansion drear,
Mourning for days long fled;
Thou art of the past, thy lot is cast
'Mid relics of ages dead.
Thou shalt not sway o'er the ruins gray,
That *our* hands have helped to rear;
Erect and grand our walls shall stand,
Till Time lies on his bier.

Then a rustle was heard in the ivy tree,
And a voice gave answer solemnly:

4. "Dungeon and bower, cottage and tower,
I claim them all as mine;
The roof shall fall, and the moldering wall
Shall be clasped by the ivy vine.
Death does not spare the brave nor fair;
Decay still rots the stone:
While they unite their strength to smite,
I still shall find a throne."

QUESTIONS.—1. What reply is given to the questions in the 1st stanza? 2. What question is contained in the next? 3. For what is the owl represented as mourning? 4. What is claimed in the last stanza?

What rule for the falling inflection on *old*, *bold*, 1st stanza? What, for the rising on *die*? What is there peculiar in the 1st, 3d, 5th, and 7th lines of each stanza?

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LESSON CV.

WORDS FOR SPELLING AND DEFINING.

STEAD′ FAST NESS, firmness.
RE FRAIN′, abstain; keep from.
BAN′ ISH, drive away.
FIEND, enemy; evil spirit.
HOR′ RID, hideous; shocking.
TEND, move towards; incline.
AS′ PECT, look; view.
ROBES, dresses; arrays.
BUOY′ AN CY, lightness.
SEV′ ER, disjoin; force apart.
MASS′ Y, bulky; heavy.
LORE, learning.

STEADFASTNESS.

HORACE RUBLEE.

1. O thou who, in the ways
Of this rough world, art faint and weary grown,
Thy drooping head up-raise,
And let thy heart be strong; for better days
Still trust that future time will unto thee make known.

2. In darkness, danger, pain,
In poverty, misfortune, sorrow—all
The woes which we sustain,
Still be thou strong, from idle tears refrain,
And yet upon thy brow, in time, success shall fall.

3. Banish that viewless fiend
Whose horrid presence men have named DESPAIR:
Let all thy efforts tend
Through life unto some great, some noble end,
And life itself will soon a nobler aspect wear.

4. As the soft breath of Spring
Robes, in bright hues, the dark old Earth again,
So would such purpose bring
Thee back the buoyancy of youth, and fling
Joy on thy aching heart, unfelt through years of pain.

5. Like the untrembling ray
Of some clear planet, shining through the night,
Pursue thy steady way;
And, though through gloom and darkness it may lay,
Thou shalt, at last, emerge and tread a path of light.

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6. But not by weak endeavor,
By fickle course, faint-heartedness and fear,
Canst thou expect to sever
The massy links of Error's chain; for never
Did they before aught else, but stout strokes, disappear.

7. To the steadfast alone,
The matchless glory of her unvailed form,
Does Truth make fully known:
Who would her perfect loveliness be shown,
His fixed design must bear unmoved in calm or storm.

8. Go then, and from the wells
Of ancient lore, from bards and sages old,
And from the chronicles
Of deeds heroic, gather potent spells,
Such as may nerve thy soul to action high and bold.

QUESTIONS.—1. How is "DESPAIR" named? 2. What effect is attributed to the soft breath of Spring? 3. What is promised alone to the steadfast? 4. What is meant by "the wells of ancient lore"? Which lines of this poetry rhyme with each other?

LESSON CVI.

WORDS FOR SPELLING AND DEFINING.

EN ROLL' ING, registering.
IN VEN' TION, act of finding out.
FEUDS, quarrels; contentions.
WAIL, a weeping aloud.
GHOSTS, spirits; apparitions.
TREAT' Y, league; compact.
OR' PHANS, children bereaved of their parents.
FUL FILL', perform; accomplish.
MOC' CA SINS, shoes made of soft leather, without soles.
SET TLED, adjusted.

SPEECH OF AN INDIAN CHIEF.

The following is a speech of a celebrated chief of the Choctaws. It is a reply to a speech made before an assembly of about one thousand red men, by J. J. McRae, Esq., the agent for enrolling and removing these Indians to the West of the Mississippi.

1. Brother, we have heard you talk as from the lips of our father, the great White Chief at Washington; and my people have called upon me to speak to you. The red man

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has no books, and, when he wishes to make known his views, like his father before him, he speaks from his mouth. He is afraid of *writing*. When he *speaks*, he knows what he says. The Great Spirit hears him. *Writing* is the invention of the pale faces; it gives birth to error, and to feuds. The Great Spirit *talks;* we hear him in the thunder,—in the rushing winds,—and the mighty waters; but he never *writes*.

2. Brother, when you were young, we were strong; we fought by your side. You have grown large. My people have become small. My voice is weak: you can scarcely hear me; it is not the shout of a warrior, but the wail of an infant. I have lost it in mourning over the misfortunes of my people. These are their graves, and, in those aged pines, you hear the ghosts of the departed. Their ashes are here, and we have been left to protect them. Our warriors are nearly all gone to the far country west; but *here* are our dead. Shall we go, too, and give their bones to the wolves?

3. Brother, two sleeps have passed since we heard you talk. We have slept upon it. You ask us to leave our country, and tell us it is our Father's wish. We would not wish to displease our Father. We respect him, and you, his child. But the Choctaw always thinks. We want *time* to answer.

4. Brother, our hearts are full. Twelve winters ago our chiefs sold our country. Every warrior that you see here, was opposed to the treaty. If the dead could have been counted, it could never have been made; but, alas! though they stood around, they could not be seen or heard. Their tears came in rain drops, and their voices in the wailing winds; but the pale faces knew it not, and our land was taken away.

5. Brother, we do not complain. The Choctaw suffers; but he never weeps. You have the strong arm, and we can not resist. But the pale face worships the Great Spirit. So does the red man. The Great Spirit loves truth. When you took our country, you promised us land. There is your

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promise in the book. Twelve times have the trees dropped their leaves, and yet we have received no land. Our houses have been taken from us. The white man's plow turns up the bones of our fathers. We dare not kindle our fires, and yet you said we might remain, and you would give us land.

6. Brother, is this *truth?* But we believe, now our Great Father knows our condition, he will listen to us. We are as mourning orphans in our country; but our Father will take us by the hand. When he fulfills his promise, we will answer his talk. He means well. We know it. But we can not think now. Grief has made children of us. When our business is settled, we shall be men again, and talk to our Great Father about what he has promised.

7. Brother, you stand in the moccasins of a great chief; you speak the words of a mighty nation, and your talk was long. My people are small; their shadow scarcely reaches to your knee; they are scattered and gone; when I shout, I hear my voice in the depths of the woods; but no answering shout comes back. My words, therefore, are few. I have nothing more to say.

QUESTIONS.—1. Who is meant by the "White Chief"? 2. What, by the "Great Spirit"? 3. What, by "two sleeps"? 4. What is said of the white man's plow? 5. How is grief said to have affected the Indians? 6. What idea is conveyed in the allusion to the shadow of the Choctaws?

LESSON CVII.

WORDS FOR SPELLING AND DEFINING.

FUL' SOME, disgusting; nauseous.
A MEND' MENT, reformation.
OATHS, profane swearing.
IM PRE CA' TIONS, curses.
PROT ES TA' TIONS, solemn declarations.
SCOFF' ING, mocking.
JEST' ING, joking · sporting.
DE FECTS', deformities.
IM PRES' SION, effect on the mind.
RE PROACH' FUL, reviling.
MEN' A CING, threatening.
PRU' DENCE, wisdom.
EX AS' PE RATE, make very angry.
MOD ER A' TION, forbearance.
SE REN' I TY, calmness.

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PRECEPTS.

SIR MATTHEW HALE.

1. If a man, whose integrity you do not very well know, makes you great and extraordinary professions, do not give much credit to him. Probably you will find that he aims at something beside kindness to you, and that, when he has served his turn, or been disappointed, his regard for you will grow cool.

2. Beware, also, of him who flatters you, and commends you to your face, or to one who, he thinks, will tell you of it; most probably he has either deceived and abused you, or means to do so. Remember the fable of the fox commending the singing of the crow, that had something in her mouth, which the fox wanted.

3. Be careful that you do not commend yourselves. It is a sign that your reputation is small and sinking, if your own tongue must praise you; and it is fulsome and unpleasing to others to hear such commendations.

4. Speak well of the absent whenever you have a suitable opportunity. Never speak ill of them, or of any body, unless you are sure they deserve it, and unless it is necessary for their amendment, or for the safety and benefit of others.

5. Avoid, in your ordinary communications, not only oaths, but all imprecations and earnest protestations.

6. Forbear scoffing and jesting at the condition, or natural defects of any person. Such offenses leave a deep impression, and they often cost a man dear.

7. Be very careful that you give no reproachful, menacing, or spiteful words to any person. Good words make friends; bad words make enemies. It is great prudence to gain as many friends as we honestly can, especially, when it may be done at so easy a rate as a good word; and it is great folly to make an enemy by ill words, which are of no advantage to the party who uses them.

8. When faults are committed, they may, and, by a superior, they *must*, be reproved; but let it done without reproach

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or bitterness; otherwise, it will lose its due end and use, and, instead of reforming the offense, it will exasperate the offender, and lay the reprover justly open to reproof.

9. If a person be passionate, and give you ill language, rather pity him than be moved to anger. You will find that silence, or very gentle words, are the most exquisite revenge for reproaches; they will either cure the distemper in the angry man, and make him sorry for his passion, or they will be a severe reproof and punishment to him. But, at any rate, they will preserve your innocence, give you the deserved reputation of wisdom and moderation, and keep up the serenity and composure of your mind. Passion and anger make a man unfit for every thing that becomes him as a man or as a Christian.

10. Never utter any profane speeches, nor make a jest of any Scripture expressions. When you pronounce the name of God or of Christ, or repeat any passages or words of Holy Scripture, do it with reverence and seriousness, and not lightly; for that is "taking the name of God in vain."

QUESTIONS.—1. To whom should you not give much credit? 2. Why, beware of the flatterer? 3. Why, not commend yourself? 4. In what way should we speak of the absent? 5. How should we behave toward those who are, in any wise, deformed? 6. What is said of the power of good words? 7. What must sometimes be reproved? 8. How must you treat a passionate person? 9. How should you treat passages of Scripture?

LESSON CVIII.

WORDS FOR SPELLING AND DEFINING.

OR DAIN′ ED, appointed.
CA REER′, race; course.
LAV′ ISH ED, wasted.
HAP′ LY, perhaps; perchance.
TRACE, delineate; draw.
RE TOUCH′, improve by new touches.
EF FACE′, erase; blot out.
TWIN′ ED, closely united.
UN CHANG′ ING LY, unvaryingly.

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MY BIRTH-DAY.

THOMAS MOORE.

1. "My birth-day!"—what a different sound
That word had in my youthful ears!
And how, each time the day comes round,
Less and less white the mark appears!
When first our scanty years are told,
It seems like pastime to grow old;
And, as youth counts the shining links
That Time around him binds so fast,
Pleased with the task, he little thinks
How hard that chain will press, at last.

2. Vain was the man, and false as vain,
Who said: "Were he ordained to run
His long career of life again,
He *would do* all that he *had done.*"
(*pl*) Ah! 'tis not thus the voice that dwells
In sober birth-days, speaks to me;
Far otherwise,—of time it tells
Lavished unwisely, carelessly,—
Of counsel mocked,—of talents made,
Haply, for high and pure designs,
But oft, like Israel's incense, laid
Upon unholy, earthly shrines,—
Of nursing many a wrong desire,—
Of wandering after Love too far,
And taking every meteor fire
That crossed my path-way, for his star!

3 All this it tells, and I could trace
The imperfect picture o'er again,
With power to add, retouch, efface
The lights and shades, the joy and pain,
How little of the past would stay!
How quickly all should melt away,—
All—but that freedom of the mind,
Which hath been more than wealth to me:
Those friendships in my boyhood twined,
And kept till now unchangingly.

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And that dear home, that saving ark,
Where love's true light, at last, I've found,
Cheering within when all grows dark,
And comfortless, and storm around.

QUESTIONS.—1. With what difference of feeling does the poet view the earlier and the later periods of life? 2. Who is described by the poet as vain and false? 3. How does the writer represent the voice of his birth-day as speaking? 4. What portion of the picture of his past life would the poet efface, and as gladly retain?

LESSON CIX.

WORDS FOR SPELLING AND DEFINING.

CHO′ RUS, a singing together.
UN IN TER MIT′ TING, unceasing.
FAL′ TERS, hesitates; fails.
RIV′ EN, rent; torn off.
BE WAIL′ ETH, bemoans; laments.
AS SAIL′ ETH, invades; attacks.
VEX A′ TIONS, troubles.
SIN-PROMPT′ INGS, temptations to sin.
RES′ O LUTE, firm; unbending.
AN′ GUISH, extreme pain.
CLOD, dull, stupid fellow; dolt.

1. SI′ RENS, two maidens celebrated in fable, who occupied an island in the Ocean, where they sat near the sea-shore, and with their melodious voices so charmed those sailing by, as to make them forget home and every thing else dear, and abide with those maidens till they perished from hunger. The name is usually derived from a Greek word (*σειρά, seira*), signifying *a chain* or *bond;* in allusion to the *binding* or *enchaining* influence of their sweet music. Hence the term "*world-Sirens*" is employed in the following piece, as a strong expression for fascinations of the world.

LABOR.

FRANCES OSGOOD.

1. Pause not to dream of the future before us;
Pause not to weep the wild cares that come o'er us;
Hark! how Creation's deep musical chorus,
Unintermitting, goes up into Heaven!
Never the ocean-wave falters in flowing,
Never the little seed stops in its growing,
More and more richly the rose-heart keeps glowing,
Till from its nourishing stem it is riven.

2. "Labor is worship!"—the robin is singing;
"Labor is worship!"—the wild bee is ringing;

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Listen! that eloquent whisper upspringing,
Speaks to thy soul from out Nature's heart.
From the dark cloud flows the life-giving shower;
From the rough sod comes the soft-breathing flower;
From the small insect, the rich coral bower;
Only man, in the plan, ever shrinks from his part.

3. Labor is life!—'Tis the still water faileth;
Idleness ever despaireth, bewaileth:
Keep the watch wound; for the dark rust assaileth:
Flowers droop and die in the stillness of noon.
Labor is glory!—the flying cloud lightens;
Only the waving wing changes and brightens;
Idle hearts only the dark future frightens;
Play the sweet keys, wouldst thou keep them in tune.

4. Labor is rest—from the sorrows that greet us;
Rest from all petty vexations that meet us;
Rest from sin-promptings that ever entreat us;
Rest from world-Sirens that lead us to ill.
Work,—and pure slumbers shall wait on thy pillow;
Work,—thou shalt ride o'er care's coming billow;
Lie not down wearied 'neath woe's weeping willow:
Work with a stout heart and resolute will.

5. Droop not, though shame, sin, and anguish are round thee;
Bravely fling off the cold chain that hath bound thee;
Look on yon pure heaven smiling beyond thee;
Rest not content in thy darkness,—a clod.
Work for some good,—be it ever so slowly;
Cherish some flower,—be it ever so lowly;
Labor!—all labor is noble and holy;
Let thy great deeds be thy prayer to thy God.

QUESTIONS.—1. Why should we not pause? 2. What examples of industry do we see in Nature? 3. How are the effects of idleness and industry illustrated in the 3d stanza? 4. In what sense may labor be said to be rest? 5. What exhortation in the last stanza? 6. What is meant by the term "world-Sirens" in the 4th stanza? 7. For what should we labor? 8. What should our great deeds be?

Which lines of this poetry rhyme with each other? What pause after *darkness*, 5th stanza? When is this pause generally made? See p. 43.

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LESSON CX.

WORDS FOR SPELLING AND DEFINING.

STATE′ LI NESS, grandeur.
MIN′ IS TER ETH, gives; affords.
AL BE′ IT, although.
PRO CLAIM′, publish; announce.
E′ DICTS, decrees; commands.
IN TER MIT′, suspend; stop.
CE LES′ TIAL, heavenly.
SPHERES, orbs; globes.
WONT′ ED, accustomed.
VOL U BIL′ I TY, act of rolling.
DE FEAT′ ED, frustrated.
HOM′ AGE, reverence; obeisance.
EX EMPT′ ED, freed; delivered.
AT′ MOS PHERE, whole body of air surrounding the earth.
SENS A′ TION, emotion; feeling.
AT′ OMS, minute particles.
SYS′ TEMS, combination of parts into a whole.
U′ NI TY, oneness.

LAW.

RICHARD HOOKER.

1. The stateliness of houses, the goodliness of trees, when we behold them, delighteth the eye; but that foundation which beareth up the one, that root which ministereth to the other nourishment and life, is in the bosom of the earth concealed; and, if there be occasion, at any time, to search into it, such labor is then more necessary than pleasant, both to them which undertake it, and for the lookers-on.

2. In like manner, the use and benefit of good laws, all that live under them, may enjoy with delight and comfort, albeit the grounds and first original causes from whence they have sprung, be unknown, as, to the greatest part of men, they are.

3. Since the time that God did first proclaim the edicts of His law upon the world, heaven and earth have hearkened unto His voice, and their labor hath been to do His will. He made a law for the rain; He gave His decree unto the sea, that the waters should not pass His commandment.

4. Now, if Nature should intermit her course, and leave altogether, though it were for awhile, the observation of her own law; if those principal and mother elements of the world, whereof all things in this lower world are made, should lose the qualities which now they have; if the frame of that heavenly arch erected over our heads, should loosen and dissolve itself; if celestial spheres should forget their

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wonted motions, and, by irregular volubility, turn themselves any way as it might happen; if the prince of the lights of heaven, which now, as a giant, doth run his unwearied course, should, as it were, through a languishing faintness, begin to stand and to rest himself; if the moon should wander from her beaten way; the times and seasons of the year blend themselves by disordered and confused mixture; the winds breathe out their last gasp; the clouds yield no rain; the earth be defeated of heavenly influence; the fruits of the earth pine away, what would become of man himself, whom these things do now all serve? See we not plainly that obedience of creatures unto the law of Nature, is the stay of the whole world?

5. Of Law there can be no less acknowledged than that her seat is the bosom of God; her voice the harmony of the world; all things in heaven and earth do her homage; the very least, as feeling her care, and the greatest, as not exempted from her power. Both angels and men, and creatures of what condition soever, though each in different sort and manner, yet all, with uniform consent, admiring her as the mother of their peace and joy.

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6. Law governs the sun, the planets, and the stars. Law covers the earth with beauty, and fills it with bounty. Law directs the light, and moves the wings of the atmosphere; binds the forces of the universe in harmony and order, awakens the melody of creation, quickens every sensation of delight, molds every form of life.

7. Law governs atoms and governs systems. Law governs matter and governs thought. Law springs from the mind of God, travels through creation, and makes all things one. It makes all material forms one in the unity of system; it makes all minds one in the unity of thought and love.

TAPPAN.

QUESTIONS.—1. To what are human laws, with respect to their foundations, compared? 2. What is said to be the stay of the whole world? 3. What must be acknowledged of law?

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LESSON CXI.

WORDS FOR SPELLING AND DEFINING.

Af fect′ ed, not natural.	As ton′ ish, amaze.
Com′ pli ment, praise; flatter.	Pomp′ ous, ostentatious.
Sus pect′, mistrust.	Ac cost′, speak to; address.

REPROOF TO AN AFFECTED SPEAKER.

LA BRUYERE.

1. What do you sáy? *Whát?* I *really* do not understand you. Be so good as to explain yourself again.—Upon my word, I do not.—O, *now* I know! you mean to tell me it is a cold day. Why did you not say at once: "It is cold to-day." If you wish to inform me it rains or snows, pray say: "It rains:" "it snows;" or, if you think I look well, and you choose to compliment me, say: "I think you look well."

2. "But," you answer, "that is so common, and so plain, and what every body can say." Well, and what if they can? Is it so great a misfortune to be understood when one speaks, and to speak like the rest of the wórld? I will tell you what, my friend; you and your fine-spoken brethren want *one* thing—you do not suspect it, and I shall astonish you—you want *common sense.*

3. Nay, this is not all: you have something *too* much; you possess an opinion that you have *more* sense than others. That is the source of all your pompous nothings, your cloudy sentences, and your big words without a meaning. Before you accost a person, or enter a room, let me pull you by your sleeve, and whisper in your ear: "Do not try to show off your sense: have none at all: that is your part Use plain language, if you can; just such as you find others use, who, in your idea, have no understanding; and then, perhaps, you will get credit for having some."

QUESTIONS.—1. Why was not the speaker understood, at first? 2. What reason is assigned why he thus spoke? 3. What advice is given, in the last paragraph? 4. Are not many readers also, as well as speakers, often misunderstood, or unintelligible for the want of a distinct articulation?

Why the rising inflection on *say* and *what*, 1st paragraph?

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LESSON CXII.

WORDS FOR SPELLING AND DEFINING.

SUIT′ OR, petitioner.
FUNC′ TION, office; employment.
CER′ E MO NY, form; rite.
DE PUT′ ED, appointed.
MAR′ SHAL, chief officer of arms.
TRUN′ CHEON, staff of office.
FOR′ FEIT, what is lost by fault or crime.
REM′ E DY, cure.
IN FRINGE′, break; transgress.
RE MISS′ NESS, carelessness.
GALL, chafe; irritate.
UN WEDGE′ A BLE, not to be split.
GNARL′ ED, knotty.
PROF A NA′ TION, irreverence of sacred things.
CHOL′ ER IC, passionate.
BLAS′ PHE MY, impious language.
SHEK′ EL, an ancient Jewish coin valued at about £1 16*s.* 6*d.*

The part represented as spoken by Isabella, in this dialogue, should be read in a subdued, but earnest tone of voice, as one pleading for the life of a brother; while that spoken by Angelo, should be expressed in a firm tone of voice, indicative of sternness and inflexibility, except toward the close, where he says: "I will bethink me," &c., when it should become somewhat subdued.

A FOND SISTER'S LOVE.

SHAKSPEARE.

Isabella. I am a woeful suitor to your honor;
Please but your honor hear me.
Angelo. Well, what's your suit?
Isab. There is a vice that most I do abhor,
And most desire should meet the blow of justice,
For which I would not plead, but that I *must.*
Ang. Well; the matter?
Isab. I have a brother is condemned to die;
I do beseech you, let it be his *fault,*
And not my *brother.*
Ang. Condemn the *fault,* and not the *actor* of it?
Why every fault's condemned ere it be done;
Mine were the very cipher of a function,
To find the faults, whose fine stands in record,
And let go by the actor.
Isab. O just, but severe law!
I had a brother, then;—must he needs die?
Ang. Maiden, no remedy.
Isab. Yes; I do think that you might pardon him,
And neither Heaven nor man grieve at the mercy.
Ang. I will not do't.

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Isab. But *can* you, if you *would?*
Ang. Look; what I *will not*, that I *can not* do.
Isab. But might you do't, and do the world no wrong,
If so your heart were touched with that remorse,
As mine is to him?
Ang. He's sentenced; 'tis too late.
Isab. Too láte? Why, nò; I, that do speak a word,
May call it back again; well believe this,
No ceremony that to the great belongs,
Not the king's crown, nor the deputed sword,
The marshal's truncheon, nor the judge's robe,
Becomes them with one half so good a grace,
As *mercy* does. If he had been as you,
And you as he, you would have slipped like him;
But he, like you, would not have been so stern.
Ang. Pray you, begone!
Isab. I would to Heaven I had your potency,
And you were Isabella; should it then be thús?
Nò; I would tell what 'twere to be a judge,
And what, a prisoner.
Ang. Your brother is a forfeit of the law,
And you but waste your words.
Isab. Alas! alas!
Why, all the souls that are, were forfeit once:
And He, that might the 'vantage best have took,
Found out the remedy. How would *you* be,
If He, which is the top of judgment, should
But judge you as you are? Oh, think on that;
And mercy then will breathe within your lips,
Like man new made.
Ang. Be you content, fair maid;
It is the *làw*, not *I'*, condemns your brother.
Were he my kinsman, brother, or my son,
It should be thus with him; he dies to-morrow.
Isab. To-mórrow? (*pl.*) oh! that's sudden. Spare him! spare him!
Good, good my lord, bethink you:
Who is it that hath died for this offense?
There's many hath committed it.
Ang. The law hath not been dead, though it hath slept;
Those many had not dared to do that evil,
If the first man that did the edict infringe,
Had answered for his deed. Now 'tis awake,

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Takes note of what is done; and, like a prophet,
Looks in a glass, that shows what future evils,
Or new, or by remissness new-conceived,
And so in progress to be hatched and born,
Are now to have no successive degrees;
But ere they live, to end.

Isab. Yet show *some* pity.

Ang. I show it most of all, when I show justice;
For then I pity those I do not know,
Which a dismissed offense would after gall;
And do him right, that, answering one foul wrong,
Lives not to act another. Be satisfied;
Your brother dies to-morrow; be content.

Isab. So you must be the first that gives this sentence;
And he, that suffers: Oh! 'tis excellent
To have a giant's strength; but it is tyrannous
To use it like a giant.——Merciful Heaven!
Thou rather with thy sharp and sulph'rous bolt
Splittest the unwedgeable and gnarled oak,
Than the soft myrtle: Oh, but man, proud man,
Dressed in a little brief authority,
Most ignorant of what he's most assured,
Plays such fantastic tricks before high Heaven,
As make the angels weep.
We can not weigh our brother with ourself:
Great men may jest with saints,—'tis wit in them;
But, in the less, foul profanation.
That in the captain's but a choleric word,
Which, in the soldier, is flat blasphemy.

Ang. Why do you put these sayings upon me?

Isab. Because authority, though it err like others,
Hath yet a kind of medicine in itself,
That skins the vice o' the top: go to your bosom;
Knock there, and ask your heart what it doth know
That's like my brother's fault; if it confess
A natural guiltiness, such as is his,
Let it not sound a thought upon your tongue
Against my brother's life.

Ang. She speaks, 'tis such sense,
That my sense bleeds with it. Fare you well.

Isab. Gentle, my lord, turn back.

Ang. I will bethink me; come again to-morrow.

Isab. Hark how I'll bribe you: good my lord, turn back.

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Ang. How! bribe me?
Isab. Ay, with such gifts, that Heaven shall share with you.
Not with fond shekels of the tested gold,
Or stones, whose rate is either rich or poor,
As fancy values them; but with true prayers,
That shall be up at Heaven, and enter there,
Ere sun-rise; prayers from preserved souls,
From fasting maids, whose minds are dedicate
To nothing temporal.
Ang. Well, come to-morrow.
Isab. Heaven keep your honor safe!

QUESTIONS.—1. What was Isabella's petition? 2. How was her petition received? 3. To whom did she refer as an example for Angelo's imitation? 4. When does Angelo say he shows *most* pity? 5. What gifts does she promise for the pardon of her brother?

What rule for the rising inflection on *it*, 6th paragraph? What inflection do antithetic terms and clauses require? Rule V. p. 29. Why the falling inflection on *law*, and rising on *I*? Note I. p. 29.

LESSON CXIII.

WORDS FOR SPELLING AND DEFINING.

HUR RAH', shout of exultation. } FRAY, combat; contest.
IN VAD' ERS, intruders. } MEN-OF-WAR', vessels of war.

BROTHER JONATHAN'S SHIPS.

GEORGE GRENVILLE.

1. (°°) HURRAH for our ships! our merchant-ships!
Let's raise for them a song;
That safely glide o'er the foaming tide,
With timbers stout and strong;
That to and fro on the waters go,
And borne on the rushing breeze,
Like birds they fly, 'neath every sky,
From South to Northern seas!

2. HURRAH for our ships! our battle-ships!
Our glory and our boast;
That carry death in their bellowing breath
To invaders of our coast.

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In glory and pride, whatever betide,
May they sail around our shore;
But long be the day ere, in battle's fray,
We shall hear their cannons roar.

3. HURRAH for our ships! our stout steam-ships!
That float in strength and grace;
By fire and air their course they bear,
As giants in the race:
That bind the hands of kindred lands
In close and friendly grasp:
God grant no feud by death and blood,
May e'er unloose the clasp!

4. HURRAH for them all, both great and small,
That float our waters free;
May they safely sail in calm or gale,
In home or foreign sea:
HURRAH again for our merchant-men,
HURRAH for our men-of-war!
Ring out the shout for our steam-ships stout,
(*f.*) HURRAH for them all! (*ff.*) HURRAH!

QUESTIONS.—1. What is said of our merchant-ships? 2. What, of our men-of-war? 3. What, of our steam-ships?

With what modulation of voice should this piece be read? In what respect do the 1st, 3d, 5th, and 7th lines of each stanza, differ from the rest?

LESSON CXIV.

WORDS FOR SPELLING AND DEFINING.

MIR' A CLES, supernatural events.
DRAM' A TIST, writer of plays.
RANT' ING, extravagant.
RE' AL IZ ED, made real.
U BIQ' UI TY, omnipresence.
CON CEP' TION, idea.
GRAV' I TY, seriousness.
PRE TEN' SIONS, claims; pretences.
IN I' TIALS, first letters of a word.
REEK' ING, steaming.
IG NITE', kindle; set on fire.
HOR I ZON' TAL, on a level.
A NAL' O GOUS, bearing some resemblance.
DROM' E DA RIES, species of camels.
REN' DEZ VOUS, (*ren' de voo*) place of meeting.

1. PAN O RA' MA, (*pan* + *orama,*) from two Greek words, together signifying *a whole or complete view*, is applied to a large, circular picture, presenting, from a central point, a view of objects in every

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direction, represented on the interior surface of a cylindrical wall or rotunda.

2. Mi′ cro cosm, (*micro* + *cosm*,) from two Greek words, which, united, mean *a little world.*

3. Tel′ es cope, (*tele* + *scope*,) from two Greek words, together meaning *far-seeing*, or *seeing at a distance*, is the name of an optical instrument for viewing distant objects.

4. An tip′ o des, (*anti* + *podes*,) from two Greek words, which together mean *feet opposite*, is a term applied to those who live on opposite sides of the globe, and whose feet are, therefore, directly opposite.

THE NEWSPAPER.

WILLIAM ADAMS.

1. Nothing which is familiar to us, strikes us as wonderful. Were miracles repeated every day, we should come to glance at them very heedlessly. We get used to rainbows, and stars, and sunsets, and the flashing fires of the north. Surprise wears away in time from the greatest discoveries and inventions; and we send thought through the air, and ride in carriages without horses, and in ships against the wind, just as carelessly and composedly as though such things had always been.

2. Fletcher, the old dramatist, was counted as half crazy when he put into the mouth of Arbaces this ranting promise:—

"He shall have chariots easier than air,
Which I have invented; and thyself,
That art the messenger, shalt ride before him,
On a horse cut out of an entire diamond,
That shall be made to go with golden wheels,
I know not how yet."

3. The wonder of the promise has long ago been realized; and, if the poetry of the dream should yet come to pass, and locomotives cut from solid diamonds, and car-wheels wrought from gold, should become common, we should ride after them with as little surprise, as now we talk beneath the azure and the gold of God's glorious firmament. Who can

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forget the feeling of *awe* which came over him, when, for the first time, he received a telegraphic dispatch from a distant city, transmitted from New York to New Orleans, actually in advance of time itself! This approaches spiritual power more nearly than any thing we have seen and handled.

4. The times, of which we are writing, are remarkable for the extension of periodical literature, especially for the ubiquity of the Newspaper. The authors of the Spectator, the Tatler, the Rambler, had no conception of the modern newspaper. It seems like putting the gravity of our readers to the test, when we name this as one of the most wonderful and powerful agents of our times. It is made of rags, ropes, rushes, and lampblack.

5. Great pains are taken in fitting up the visitant to make a respectable appearance in our mansions; but, in its best trim, its pretensions are very humble. It is dumb, yet it tells us of all which is done upon the earth. It bears, in its own name, the initials of the four points of the compass, N. E. W. S.—*news*. Reeking, in hot haste, as if out of breath, it delivers its message, and then is crumpled up, and thrown into the waste-paper basket, to ignite the morning's fire. Yet is there nothing more worthy of preservation; for it is the great dial-plate on the clock of time.

6. An artist expends great time and labor in painting a [1]panorama, and crowds find delight in gazing upon the canvas; yet it is of a limited space,—a ruin, a river, a city, —Thebes or Jerusalem, the Nile, the Hudson, or the Mississippi. But a newspaper is a daguerreotype of the whole world,—its warrings and diplomacies, its buyings and sellings, its governments and revolutions, its marryings, births, and deaths.

7. A newspaper is a real [2]microcosm,—the world made smaller, held in the hand, and brought under the eye. The huge [3]telescope of Sir John Herschel is so swung, that it reflects all the distant wonders of the sky, which sweep across its lenses, upon a small horizontal table under the eye of the observer; and analogous to this, a newspaper brings all the

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occurrences of remote continents, incidents at the North Pole and the Antipodes, under the light of your reading-lamp, and within the space of your parlor table. The evening has come, the damp sheet is spread out before you, and with an ill-concealed impatience you sit down to see what new spectacle, "Time, the scene shifter," has prepared for your astonished and delighted eye.

8. The whole world is in motion before you. This is no small gossip about what took place under your own windows; but as Isaiah, in the visions of prophecy, beheld the concourse from all quarters of the earth, the dromedaries from Midian and Ephah, the ships of Tarshish, and the forces of the Gentiles hastening to the rendezvous, so, in sober fact, the most remote and improbable agencies, from the four winds under heaven, are hurrying through the air and over the sea, to deliver their separate tidings in that small sheet of paper which you now hold in your hand.

QUESTIONS.—1. What examples does the writer give of the influence of familiarity in rendering us indifferent? 2. What wonderful promise made by a character in one of Fletcher's plays, has been, in effect, already realized? 3. What feeling came over men when they first received a telegraphic dispatch? 4. What is said of the ubiquity of the Newspaper? 5. In what terms does the author describe the materials composing a Newspaper? 6. In what respect is a Newspaper analogous to the Telescope? 7. To what, in the prophetic visions of Isaiah, are the contents of a Newspaper compared?

LESSON CXV.

WORDS FOR SPELLING AND DEFINING.

SU PE RI OR′ I TY, pre-eminence.
SUB OR′ DIN ATE, inferior; lower.
IN FE′ RI OR, lower in value.
ARCH′ I TECT, person skilled in the art of building.
SU PER IN TENDS′, oversees.
EX′ E CUTES, performs.
CON TRIVES′, plans; devises.
PRE ROG′ A TIVE, exclusive privilege.
CON DUCE′, contribute; tend.
PROV′ INCE, proper office.
UM′ PIRE, arbiter.
DE TERM′ INE, decide.
DE LIB′ ER ATE, considerate
MA TU′ RI TY, ripeness.

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SUPERIORITY OF WISDOM.

ROBERT HALL.

1. Every other quality is subordinate and inferior to wisdom, in the same sense as the mason who lays the bricks and stones in a building, is inferior to the architect who drew the plan and superintends the work. The former executes only what the latter contrives and directs. Now, it is the prerogative of wisdom to preside over every inferior principle, so as regulate the exercise of every power, and limit the indulgence of every appetite, as shall best conduce to one great end.

2. It being the province of wisdom to preside, it sits as umpire on every difficulty, and so gives the final direction and control to all the powers of our nature. Hence, it is entitled to be considered as the top and summit of perfection. It belongs to wisdom to determine when to act, and when to cease; when to reveal, and when to conceal a matter; when to speak, and when to keep silence; when to give, and when to receive; in short, to regulate the measure of all things, as well as to determine the end, and provide the means of obtaining the end pursued in every deliberate course of action.

3. Every particular faculty or skill, besides, should be under the direction of wisdom; for each is quite incapable of directing itself. The art of navigation, for instance, will teach us to steer a ship across the ocean; but it will never teach us on what occasions it is proper to take a voyage. The art of war will instruct us how to marshal an army, or to fight a battle to the greatest advantage; but we must learn from a higher school when it is fitting, just, and proper to wage war or to make peace.

4. The art of the husbandman is to till the earth and bring to maturity its precious fruits; it belongs to another skill to regulate the consumption of these fruits by a regard to our health, fortune, and other circumstances. In short, there is no faculty we can exert, no species of skill we can apply, that does not require a superintending hand,—that

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does not look up, as it were, to some higher principle, for guidance, and this guide is Wisdom.

QUESTIONS.—1. In what sense is wisdom superior to every other quality? 2. What is its prerogative? 3. What is its province? 4. How is the exercise of wisdom illustrated by the art of navigation? 5. How, by the art of war? 6. How, by the art of husbandry?

LESSON CXVI.

WORDS FOR SPELLING AND DEFINING.

SHIRK, avoid; get off from.
CLOG, burden; hindrance.
PRO POR′ TION ED, in proportion.
FRAC′ TION, part; portion.
IN DE PEND′ ENCE, self-support.
COM′ PE TENCE, sufficiency.
NOOK, corner.
STROLL, ramble leisurely.

WORKING MAN'S SONG.

CHARLES MACKAY.

1. Who lacks for bread of daily work,
And his appointed task would shirk,
Commits a folly and a crime;
A soulless slave,—
A partly knave,—
A clog upon the wheels of Time,
With work to do, and stores of health,
The man's unworthy to be free,
Who will not give,
That he may live,
His daily toil for daily fee.

2. No! Let us work! we only ask
Reward proportioned to our task;
We have no quarrel with the great;
No feud with rank,—
With mill, or bank,—
No envy of a lord's estate,
If we can earn sufficient store
To satisfy our need;
And can retain,
For age and pain,
A fraction, we are rich, indeed.

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3. No dread of toil have we or ours;
We know our worth, our weight, our powers,
The more we work, the more we win;
Success to Trade!
Success to Spade!
And to the corn that's coming in;
And joy to him, who, o'er his task,
Remembers toil is nature's plan;
Who working thinks,
And never sinks
His independence as a man;

4. Who only asks for humble wealth,
Enough for competence and health;
And leisure, when his work is done,
To read his book,
By chimney nook,
Or stroll at setting sun;
Who toils, as every man should toil,
For fair reward, erect and free;
These are the men,—
The best of men,—
These are the men we mean to be.

QUESTIONS.—1. What is said of the man who is unwilling to work? 2. When are we rich indeed? 3. To whom does the poet wish success?

LESSON CXVII.

WORDS FOR SPELLING AND DEFINING.

BOON, gift; present.
CON FIDE', intrust; commit.
HER' IT AGE, inheritance.
SPORTS' MAN, huntsman.
WARES, goods; merchandise.
DE VOT' ED, strongly attached.
PLAINT' IVE, complaining.
PROS' TRATE, lying in the posture of humility or adoration.
LOI' TER ING, lingering; delaying.
RAP' TUR ED, greatly delighted.
RAV' ISH ING, enrapturing.

JU' PI TER, or Jove, who is often, in ancient poetry, styled, "the father of the gods, and king of men," was the supreme deity among the Romans. Hence, he is represented, by Schiller, as possessing and disposing of the world

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JUPITER DIVIDING THE EARTH.

FROM THE GERMAN OF SCHILLER, BY W. H. WOODBURY.

1. "Take, take the world," cried the god from his throne,—
"Ye mortals, the boon to you I confide,—
A heritage vast, forever your own;
Only, as brethren, see ye divide.

2. Anon, from old to young, each busy hand,
In strife, prepares to gain the proffered good;
The peasant grasps the treasures of the land,
The sportsman ranges through the wood:

3. With richest wares the merchant crowds his stores,
The abbot claims the choicest of the wine,
The monarch bars the bridges and the doors,
And cries: "The tenth of all is mine!"

4. Too late! alas, long after all was shared,
Approached the Poet, too, from far-off lands;
When, lo, for him the rest had nothing spared;
The world was all in other hands!

5. "Ah me! so then must I forgotten be,
Alone of all, thy most devoted son?"
'Twas thus to Jove he poured his plaintive plea,
And prostrate fell before the throne.

6. "If thou in dream-land, loit'ring, hast resided,"
Replied the god, "why quarrel now with me?
But where wast thou when the world was divided?
"I," said the poet, "was with THEE:

7. "On THEE hung my eye, with raptured delight,
Upon thy heavens' harmony my ear;
Forgive the spirit whose ravishing sight,
Thus robbed me of my portion here."

8. "What help!" says Jove, "my world is given away;
The mart, harvest, hunt, no more are for me:
Henceforth, if thou in my heaven wilt stay,
Come when thou wilt, 'tis open to thee!"

QUESTIONS.—1. What gift is Jupiter represented as making to mankind? 2. How does he require them to divide his gift? 3. What five classes of persons are alluded to in the 2d and 3d stanzas?

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LESSON CXVIII.

WORDS FOR SPELLING AND DEFINING.

CA PRICE', (*ca prees'*) freak.
IN DE CIS' ION, wavering of mind.
IN CON GRU' I TY, inconsistency.
COM PLA' CEN CY, satisfaction.
RAIL' ING, using reproachful language; clamoring.
DE PLOR' ING, lamenting.
IN' STI TUTE, commence.
IN FAL' LI BLY, certainly.
SUG GEST', offer to the mind.
PLAUD' ITS, applause.
IM MU TA BIL' I TY, unchangeableness.
AP PALL' ED, overcome with fear.

EVERY MAN THE ARCHITECT OF HIS OWN FORTUNE.

MACDIARMID.

1. Nothing is more common in the world, than for people to flatter their self-esteem, and to excuse their indolence, by referring the prosperity of others to the caprice or partiality of fortune. Yet few, who have examined the matter with attention, have failed to discover, that success is as generally a consequence of industry and good conduct, as disappointment is the consequence of indolence and indecision.

2. Happiness, as Pope remarks, is truly "our being's end and aim;" and almost every man desires wealth, as a means of happiness. Thus, in wishing, mankind are nearly alike; but it is chiefly the striking incongruity that exists betwixt their actions and thoughts that checker society, that produces those endless varieties of character and situation which prevail in human life.

3. Some men, with the best intentions, have so little fortitude, and are so fond of present ease or pleasure, that they give way to every temptation; while others, possessed of greater strength of mind, hold out heroically to the last, and then look back with complacency on the difficulties they have overcome, and the thousands of their fellow travelers that are lagging far behind, railing at fate, and dreaming of what they might have been.

4. This difference in the progress which men make in life, who set out with the same prospects and opportunities, is a proof, of itself, that more depends upon conduct than

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fortune. And it would be good for man, if, instead of envying his neighbor's lot, and deploring his own, he would begin to inquire what means others have employed, that he has neglected, and whether it is not possible, by a change of conduct, to secure a result more proportioned to his wishes.

5. Were individuals, when unsuccessful, often to institute such an inquiry, and improve the hints it would infallibly suggest, we should hear fewer complaints against the partiality of fortune, and witness less of the wide extremes of riches and poverty. But the great misfortune is, that few have courage to undertake, and still fewer candor to execute such a system of self-examination.

6. Conscience may, perhaps, whisper that they have not done all which their circumstances permitted; but these whispers are soon stifled amidst the plaudits of self-esteem, and they remain in a happy ignorance of the exertions of others, and a consoling belief in the immutability of fortune. Others, who may possess candor and firmness to undertake this inquiry, are quite appalled at the unwelcome truths it forces upon their notice.

7. Their own industry, which they believed to be great, and their own talents, which they fancied were unequaled, are found to suffer by a comparison with those of others; and they betake themselves, in despair, to the refuge of indolence, and think it easier, if not better, to want wealth, than encounter the toil and trouble of obtaining it. Thus do thousands pass through life, angry with fate, when they ought to be angry with themselves,—too fond of the comforts and enjoyments which riches procure, ever to be happy without them, and too indolent and unsteady ever to persevere in the use of those means, by which alone they are attainable.

QUESTIONS.—1. Of what is success in life the consequence? 2. What does Pope say of happiness? 3. What is desired as a means of happiness? 4. Why do some fail in attaining it? 5. What were good for man, instead of envying his neighbor's lot, &c.? 6. What is the misfortune of some? 7. Why are some successful?

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LESSON CXIX.

WORDS FOR SPELLING AND DEFINING.

CA LAM′ I TIES, misfortunes.
AS SIGN′ ED, given; specified.
DIS CUSS′, debate; reason on.
UN A VOID′ A BLE, inevitable.
BE SET′, surround; besiege.
CROSS, adverse; contrary.
DIS TRI BU′ TION, dispensation.
RE PINE′, murmur.
CON STI TU′ TION, corporeal frame.
SO BRI′ E TY, temperance.
PRE′ MA TURE, too early.
AR RAIGN′, call in question.
GRAT I FI CA′ TIONS, indulgences.
TAINT′ ED, stained; corrupted.
IN VOLV′ ED, entangled.
EM BAR′ RASS MENT, perplexity.
ART IF′ I CER, inventor.
DE′ VI A TED, turned aside.
IN SU′ PER A BLE, insurmountable.
PROB′ I TY, honesty; uprightness.
DIS TRUST′ ED, doubted.
AS CRIBE′, attribute; impute.

OUR MISERIES OFTEN OUR FAULT.

BLAIR.

1. We find man placed in a world, where he has, by no means, the disposal of the events that happen. Calamities sometimes befall the worthiest and the best, which it is not in their power to prevent, and where nothing is left them, but to acknowledge and to submit to the high hand of Heaven. For such visitations of trial, many good and wise reasons can be assigned, which the present subject leads me not to discuss.

2. But, though those unavoidable calamities make a part, yet they make not the chief part, of the vexations and sorrows that distress human life. A multitude of evils beset us, for the source of which we must look to another quarter. No sooner has any thing in the health, or in the circumstances of men, gone cross to their wish, than they begin to talk of the unequal distribution of the good things of this life; they envy the condition of others; they repine at their own lot, and fret against the Ruler of the world.

3. Full of these sentiments, one man pines under a broken constitution. But let us ask him, whether he can fairly and honestly assign no cause for this but the unknown decree of Heaven? Has he duly valued the blessing of health, and always observed the rules of virtue and sobriety?

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Has he been moderate in his life, and temperate in all his pléasures? If now he is only paying the price of his former, perhaps, his forgotten indulgences, has he any title to complain, as if he were suffering unjústly?

4. Were we to survey the chambers of sickness and distress, we should often find them peopled with the victims of intemperance and sensuality, and with the children of vicious indolence and sloth. Among the thousands who languish there, we should find the proportion of innocent sufferers to be small. We should see faded youth, premature old age, and the prospect of an untimely grave, to be the portion of multitudes who, in one way or other, have brought those evils on themselves; while yet these martyrs of vice and folly have the assurance to arraign the hard fate of man, and to "fret against the Lord."

5. But you, perhaps, complain of hardships of another kind; of the injustice of the world; of the poverty which you suffer, and the discouragements under which you labor; of the crosses and disappointments of which your life has been doomed to be full. Before you give too much scope to your discontent, let me desire you to reflect impartially upon your past train of life. Have not sloth, or pride, or ill-temper, or sinful passions, misled you often from the path of sound and wise cónduct? Have you not been wanting to yourselves in improving those opportunities which Providence offered you, for bettering and advancing your státe?

6. If you have chosen to indulge your humor or your taste, in the gratifications of indolence or pleasure, can you complain because others, in preference to you, have obtained those advantages which naturally belong to useful labors, and honorable pursúits? Have not the consequences of some false steps, into which your passions, or your pleasures, have betrayed you, pursued you through much of your life; tainted, perhaps, your character, involved you in embarrassments, or sunk you into negléct?

7. It is an old saying, that every man is the artificer of

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his own fortune in the world. It is certain, that the world seldom turns wholly against a man, unless through his own fault. "Religion is," in general, "profitable unto all things." Virtue, diligence, and industry, joined with good temper and prudence, have ever been found the surest road to prosperity; and, where men fail of attaining it, their want of success is far oftener owing to their having deviated from that road, than to their having encountered insuperable barriers in it.

8. Some, by being too artful, forfeit the reputation of probity. Some, by being too open, are accounted to fail in prudence. Others, by being fickle and changeable, are distrusted by all. The case commonly is, that men seek to ascribe their disappointments to any cause, rather than to their own misconduct; and, when they can devise no other cause, they lay them to the charge of Providence. Their folly leads them into vices; their vices into misfortunes; and, in their misfortunes, they "murmur against Providence."

9. They are doubly unjust toward their Creator. In their prosperity, they are apt to ascribe their success to their own diligence, rather than to His blessing; and, in their adversity, they impute their distresses to His providence, not to their own misbehavior. Whereas, the truth is the very reverse of this. "Every good gift and every perfect gift cometh from above;" and of evil and misery, man is the author to himself.

QUESTIONS.—1. What is often the only resource left to men? 2. How do some men behave under misfortunes? 3. Might not these misfortunes often be traced to previous impropriety of conduct? 4. What should we do before we indulge in feelings and expressions of discontent? 5. What old, but very true saying, is referred to by the writer? 6. What is the surest road to prosperity? 7. How do some lose the reputation of probity? 8. To what do men commonly ascribe their disappointments? 9. What leads them into vices, and what into misfortunes? 10. How are they doubly unjust to their Creator?

Are the questions in the 3d and 5th paragraphs, direct or indirect? Where is the quotation in the last paragraph found?

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LESSON CXX.

WORDS FOR SPELLING AND DEFINING.

PA′ TRI OT ISM, love of country.
CON′ STI TUTES, makes; forms.
BAT′ TLE MENTS, breastworks.
MOUND, rampart; bank of earth.
MOAT′ ED, surrounded by a ditch.
TUR′ RETS, little towers.
NA′ VIES, fleets of ships.
BASE′ NESS, meanness.
HIGH′-MIND ED, magnanimous.
EN DU′ ED, furnished; endowed.
EX CEL′, exceed; surpass.
BRAM′ BLES, prickly shrubs.
MAIN TAIN′, defend; support.
REND, part asunder.
SOV′ ER EIGN, supreme.
COL LECT′ ED, congregated.
E LATE′, raised; lofty.
RE PRESS′ ING, quelling.

TRUE PATRIOTISM.

SIR WILLIAM JONES.

1. What constitutes a State?
Not high-raised battlements or labored mound,
Thick wall or moated gate;
Not cities proud, with spires and turrets crowned;
Not bays and broad-armed ports,
Where, laughing at the storm, rich navies ride;
Not starred and spangled courts,
Where low-browed baseness wafts perfume to pride.

2. No; men, high-minded men,
With powers as far above dull brutes endued,
In forest brake, or den,
As beasts excel cold rocks and brambles rude;
Men who their duties know,—
But know their rights, and knowing, dare maintain;
Prevent the long-aimed blow,
And crush the tyrant while they rend the chain;
These constitute a State;
And Sovereign Law, that State's collected will,
O'er thrones and globes elate,
Sits empress, crowning good, repressing ill.

QUESTIONS.—1. What are some of the things that do *not* constitute a state? 2. What *does* constitute a state? 3. What is said of Law?

What kind of emphasis on *men* and *these*, 2d paragraph?

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LESSON CXXI.

WORDS FOR SPELLING AND DEFINING.

FA′ THER LAND, native country.
SCAN′ NED, examined.
UN MATCH′ ED, unequaled.
WRENCH′ ED, wrested.
IM PE′ RI AL, belonging to an emperor.
DI′ A DEM, crown.
PRINCE′ LY, royal.
TREACH′ ER Y, treason.
EN KIN′ DLES, inflames; excites.
U NI VERS′ AL, total; whole.

THE GERMAN'S FATHERLAND.

FROM THE GERMAN OF ARNDT.

1. Where is the German's fatherland?
Is't Prússia? Suábia? Is't the stránd
Where grows the vine, where flows the Rhíne?
Is't where the gull skims Baltic's bríne?
Nò; yet more great and far more grand
Must be the German's fatherland!

2. How call they, then, the German's land
Bavària? Brùnswick? Hast thou scanned
It where the Zuyder Zee exténds?
Where Styrian toil the iron bénds?
Nò, bróther, nò; thou hast not spanned
The German's genuine fatherland!

3. Is, then, the German's fatherland
Westphália? Pomeránia? Stand
Where Zurich's waveless water sleeps;
Where Weser winds, where Danube sweeps;
Hast found it nów?—Not yèt! Demand
Elsewhere the German's fatherland!

4. Then say, where lies the German's land?
How call they that unconquered land?
Is't where Tyrol's green mountains ríse?
The Switzer's land I dearly prize,
By freedom's purest breezes fanned,—
But nò; 'tis not the German's land!

5. Where, therefore, lies the German's land?
Baptize that great, that ancient land!
'Tis surely Austria, proud and bold,
In wealth unmatched, in glory old?
Oh! none shall write her name on sand:
But she is not the German's land.

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6. Say, then, where lies the German's land?
Baptize that great, that ancient land!
Is't Al'sace? or Lorraine—that gem
Wrenched from the imperial diadem
By wiles which princely treachery plánned?
Nò; these are not the German's land!

7. Where, therefore, lies the German's land?
Name now, at last, that mighty land!
Where'er resounds the German tongue,—
Where German hymns to God are sung,—
There, gallant brother, take thy stand,
That is the German's fatherland!

8. That is his land, the land of lands,
Where vows bind less than claspéd hands,
Where valor lights the flashing eye,
Where love and truth in deep hearts lie,
And zeal enkindles freedom's brand,
That is the German's fatherland.

9. That is the German's fatherland!
Great God! look down and bless that land!
And give her noble children souls
To cherish while existence rolls,
And love with heart, and aid with hand,
Their universal fatherland.

QUESTIONS.—1. In what part of this piece do we find the answer to the question:—"Where is the German's Fatherland?" 2. With what prayer does the piece close? 3. Can you point out the places mentioned in this piece?

Can you repeat the rules for the rising inflections marked in this piece? What rules for the falling?

LESSON CXXII.

WORDS FOR SPELLING AND DEFINING.

FIC′ TION, work of imagination.
DEL′ I CA CY, tenderness.
DIS′ SI PATES, disperses.
FER′ VOR, ardor; earnestness.
RE SERVES′, retains; keeps.
PHI LAN′ THRO PY, benevolence.
PEST I LEN′ TIAL, infectious.
E JAC U LA′ TION, short prayer.
CA PRI′ CIOUS, fickle; unsteady.
VIG′ IL ANT, watchful.
DIS CERN′ ING, discriminating.
LAN′ GUOR, feebleness; dullness.

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ACTIVE BENEVOLENCE OF THE GOSPEL.

CHALMERS.

1. The benevolence of the gospel lies in actions; the benevolence of our writers of fiction, in a kind of high-wrought delicacy of feeling and sentiment. The one dissipates all its fervor in sighs, and tears, and idle aspirations; the other reserves its strength for efforts and execution. The one regards it as a luxurious enjoyment for the heart; the other, as a work and business for the hand.

2. The one sits in indolence, and broods, in visionary rapture, over its schemes of ideal philanthropy; the other steps abroad, and enlightens by its presence the dark and pestilential hovels of disease. The one wastes away in empty ejaculation; the other gives time and effort to the work of beneficence; gives education to the orphan; and provides clothes for the naked, and lays food on the table of the hungry.

3. The one is indolent and capricious, and often does mischief by the occasional overflowings of a whimsical and ill-directed charity; the other is vigilant and discerning, and takes care lest his distributions be injudicious, and the effort of benevolence be unsupplied. The one is soothed with the luxury of feeling, and reclines in easy and indolent satisfaction; the other shakes off the deceitful languor of contemplation and solitude, and delights in a scene of activity.

4. Remember that virtue, in general, is not to *feel*, but to *do*; not merely to conceive a purpose, but to carry that purpose into execution; not merely to be overpowered by the impression of a sentiment, but to practice what it loves, and to imitate what it admires.

QUESTIONS.—1. In what lies the benevolence of the Gospel? 2. In what, the benevolence of the writers of fiction? 3. What is each represented in 2d paragraph, as doing? 4. What is each represented in 3d paragraph, as doing? 5. What is the office of virtue?

Can you point out the antithetic words and sentences in this piece? Why are *feel* and *do* emphatic, last paragraph? What sound has *ch* in *schemes*, *ph* in *philanthropy* and *orphan*?

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LESSON CXXIII.

WORDS FOR SPELLING AND DEFINING.

EQ′ UI TY, justice; right.
PRO TEST′, openly declare.
AP PLAUDS′, praises.
PRE VAR′ I CA TING, quibbling.
MER′ CE NA RY, hireling.
SEN′ TI NELS, guards; watches.
POR′ PHY RY, very hard stone of various colors.
STAT′ UE, carved image.
NOC TURN′ AL, nightly.
AS SAS′ SINS, secret murderers.
A SY′ LUM, place of refuge.
TRENCH, ditch.
IN DIG NA′ TION, strong disapprobation.
IM PLA′ CA BLE, inexorable.
TRIB′ UNES, magistrates chosen by the people.

LOUIS ANTOINE HENRI DE BOURBON, DUKE OF ENGHIEN, was born at Chantilly, a small town of France, twenty-three miles north of Paris, in 1772. After serving with credit in the armies opposed to the French republic, he went to Baden, a Grand-Duchy of Germany, extending along the right bank of the Rhine, and lived there as a private citizen. He was, however, regarded with a jealous eye, as one who might become dangerous to the ambitious designs of Bonaparte, who was then First Consul. An order was accordingly given to arrest him. He was accused of having taken part in conspiracies against the life of the First Consul; and though nothing was proved against him, he was sentenced to death, and executed at the dead of night.

REFLECTIONS ON NAPOLEON AND THE MURDER OF THE DUKE D'ENGHIEN.

LAMARTINE.

1. The First Consul had said "'Tis well!" But conscience, equity, and humanity protest alike against this satisfaction of a murderer who applauds himself. He claimed this crime to himself alone, in his revelations at St. Helena. Let him then keep it all to himself! He has mowed down millions of men by the hand of war; and mad humanity, partial against itself for what it calls glory, has pardoned him.

2. He has slain one alone *cruelly*, like a coward, in the dark, by the consciences of prevaricating judges, and by the balls of mercenary executioners, without risking his own breast, not as a warrior, but even as a murderer. Neither mankind nor history will ever pardon him the spilling of blood.

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3 A tomb has been raised to him under the dome built by Louis XIV. at the palace of the Invalids, where the statues of twelve victories hewn out from one single block of granite, harmonizing with the massy pillars which support the lofty edifice, seem to stand the sentinels of ages around the urn of porphyry, which contains his bones.

4. But there is the shade, and seated on his sepulcher, an invisible statue, which blights and tarnishes all the others,—the statue of a young man, torn by hired nocturnal assassins, from the arms of her he loved, from the inviolable asylum, in which he confided, and slaughtered by the light of a lantern at the foot of the palace of his sires!

5. People go to visit, with a cold curiosity, the battle-fields of Marengo, of Austerlitz, of Wagram, of Leipsic, and of Waterloo; they walk over them with dry eyes; then they are shown, at the angle of a wall, round the foundations of Vincennes, at the bottom of a trench, a place covered with nettles and marsh-mallows, and they exclaim: "It is there!" With a cry of indignation they carry from the spot an eternal pity for the victim, and an implacable resentment against the assassin!

6. This resentment is a vengeance for the past, but it is, also, a lesson for the future. Let the ambitious, whether soldiers, tribunes, or kings, reflect, that, if there are mercenary soldiers to serve them, and flatterers to excuse them while they reign, there is the conscience of humanity afterwards to judge them, and pity to detest them. The murderer has but this hour,—the victim has all eternity!

QUESTIONS.—1. What had the First Consul, (Napoleon,) said? 2. What protest against this declaration? 3. Who alone has slain cruelly? 4. What is said of the tomb raised to him at the palace of the Invalids? 5. What is represented as being seated on his sepulcher? 6. How do people walk over Napoleon's battle-fields? 7. With what feelings do they survey the spot where the young duke was murdered? 8. On what does the author entreat the ambitious to reflect?

Where is the Island of St. Helena? Where are Marengo, Austerlitz, Wagram, Leipsic, and Waterloo? Where is Vincennes?

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LESSON CXXIV.

WORDS FOR SPELLING AND DEFINING.

FIERC′ ER, more furious.
GLAZ′ ED, glossy; shiny.
BEA′ GLE, small hunting dog.
SCOURG′ ED, chastised; lashed.
ROUT′ ED, put to flight.
QUELL′ ING, subduing.

DEATH OF NAPOLEON.

ISAAC M'LELLAN.

The 5th of May came amid wind and rain. Napoleon's passing spirit was deliriously engaged in a strife more terrible than the elements around. The words "tête d'armeé," (head of the army,) the last which escaped from his lips, intimated that his thoughts were watching the current of a heavy fight. About eleven minutes before six in the evening, Napoleon expired.—*Scott's Life of Napoleon.*

1. (o) Wild wās thē nīght,—yēt ā wīldēr nīght
Hung round the soldier's pillow;
In his bosom there waged a fiercer fight
Than the fight on the wrathful billow.

2. (*pl.*) A few fond mourners were kneeling by,
The few that his stern heart cherished;
They knew, by his glazed and unearthly eye,
That life had nearly perished.

3. They knew, by his awful and kingly look,
By the order hastily spoken,
That he dreamed of days when the nations shook,
And the nations' hosts were broken.

4. He dreamed that the Frenchman's sword still slew,
And triumphed the Frenchman's "eagle;"
And the struggling Austrian fled anew,
Like the hare before the beagle.

5. The bearded Russian he scourged again,
The Prussian's camp was routed,
And again, on the hills of haughty Spain,
His mighty armies shouted.

6. Over Egypt's sands, over Alpine snows,
At the pyramids, at the mountain,
Where the wave of the lordly Danube flows,
And by the Italian fountain.

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7. On the snowy cliffs, where mountain-streams
Dash by the Switzer's dwelling,
He led again, in his dying dreams,
His hosts, the broad earth quelling.

8. Again Marengo's field was won,
And *Jena's bloody battle;
Again the world was overrun,
Made pale at his cannon's rattle.

9. (al.) He died at the close of that darksome day,
A day that shall live in story:
In the rocky land they placed his clay,
"And left him ālōne wĭth hĭs glōry."

QUESTIONS.—1. When and how did Napoleon die? (See note p. 268.) 2. Who were present? 3. What place is intended by the phrase, "the rocky land"?

With what modulations should this piece be read? Who is the author of the quotation, last line?

LESSON CXXV.

WORDS FOR SPELLING AND DEFINING.

SUR′ LY, rough; tempestuous.
FUR′ ROW ED, wrinkled.
REV′ ER END, venerable.
CON STRAIN′, confine; compel.
LORD′ LING, little or petty lord.
PROD′ I GAL, lavish, wasteful.
LI CEN′ TIOUS, wanton.
CA RESS′ ED, tenderly treated.
FA′ VOR ITES, persons highly favored.
A DORN′, decorate; embellish.
PE TI′ TION, request; entreaty.
OP PRESS′ ED, burdened.
REC′ OM PENSE, reward.

MAN WAS MADE TO MOURN.

ROBERT BURNS.

1. When chill November's surly blast
Made fields and forests bare,
One evening, as I wandered forth
Along the banks of Ayr,
I spied a man, whose aged step
Seemed weary, worn with care;
His face was furrowed o'er with years,
And hoary was his hair.

* Yā′-na's.

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2. "Young stranger, whither wanderest thou?"
Began the reverend sage;
"Does thirst of wealth thy step constrain,
Or youthful pleasure's rage?
Or, haply, pressed with cares and woes,
Too soon thou hast began,
To wander forth, with me, to mourn
The miseries of man!

3. "The sun that overhangs yon moors,
Outspreading far and wide,
Where hundreds labor to support
A haughty lordling's pride,—
I've seen yon weary winter's sun
Twice forty times return;
And every time has added proofs,
That man was made to mourn.

4. "O man! while in thy early years,
How prodigal of time!
Misspending all thy precious hours,
Thy glorious, youthful prime!
Alternate follies take the sway;
Licentious passions burn;
Which tenfold force gives Nature's law,
That man was made to mourn.

5. "Look not alone on youthful prime,
Or manhood's active might;
Man then is useful to his kind,
Supported in his right.
But see him on the edge of life,
With cares and sorrows worn,
Then age and want,—O ill-matched pair!—
Show man was made to mourn.

6. "A few seem favorites of fate,
In pleasure's lap caressed;
Yet think not all the rich and great
Are likewise truly blessed.
But, oh, what crowds in every land,
All wretched and forlorn!

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Through weary life this lesson learn,
That man was made to mourn.

7. "Many and sharp the numerous ills
Inwoven with our frame!
More pointed still we make ourselves
Regret, remorse, and shame!
And man, whose heaven-erected face
The smiles of love adorn,
Man's inhumanity to man
Makes countless thousands mourn.

8. "See yonder poor, o'erlabored wight,
So abject, mean, and vile,
Who begs a brother of the earth
To give him leave to toil:
And see, his lordly *fellow-worm*
The poor petition spurn,
Unmindful, though a weeping wife
And helpless offspring mourn.

9. "If I'm designed yon lordling's slave,—
By Nature's law designed,—
Why was an independent wish
E'er planted in my mind?
If not, why am I subject to
His cruelty or scorn?
Or why has man the will and power
To make his fellow mourn?

10. "Yet let not this too much, my son,
Disturb thy youthful breast:
This partial view of human kind
Is surely not the *best!*
The poor, oppressed, honest man,
Had never, sure, been born,
Had there not been some recompense
To comfort those that mourn.

11. "O death! the poor man's dearest friend
The kindest and the best!
Welcome the hour my aged limbs
Are laid with thee at rest

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The great, the wealthy, fear thy blow,
From pomp and pleasure torn;
But, O, a blest relief to those
That, weary-laden, mourn!"

QUESTIONS.—1. Whom did the writer meet on the banks of Ayr? 2 In what part of Scotland is the river Ayr? 3. What questions is the old man represented as asking? 4. What had twice forty returns of the sun convinced him of? 5. What does he say of man in early life? 6. What do age and poverty combine to show? 7. What is said of the favorites of fate? 8. What do we make to ourselves? 9. What does "man's inhumanity to man" do? 10. What petition of the poor man is often rejected with scorn? 11. What questions are asked in the 9th stanza? 12. What advice is given in the 10th stanza? 13. What is termed the poor man's dearest friend?

LESSON CXXVI.

WORDS FOR SPELLING AND DEFINING.

UN DIS TRACT' ED, undisturbed.
PRO MIS' CU OUS, mingled; varied.
POP' U LACE, people; multitude.
DE VEL' OP, unfold; bring out.
TUR' MOIL, uproar; confusion.
MILL ION AIRE', one worth a million.
CIR' CU LATE, move round.
E LIC' ITS, draws out.
SE CLU' SION, retirement.

The following Debate is chiefly designed for school exhibitions and examinations. It may, on such occasions, be either *read* or *spoken:* the President and the several speakers being duly arranged for the purpose. It will not only form an agreeable exercise for pupils, but serve well, also, the purpose of awakening and sustaining the interest of an audience. It will, withal, be found, not a little *instructive,* especially the speech of the President; which forcibly teaches the leading requisites of an orderly discussion.

DEBATE

FROM M'ELLIGOTT'S AMERICAN DEBATER.

Which is preferable, city or country life?

FIRST SPEAKER.

1. MR. PRESIDENT:—The question which we are now about to discuss,—"*Which is preferable, city or country life?*"—though apparently simple, is far from being devoid of difficulties. I have no hesitation, however, in declaring my preference for the country; though I deeply regret, that

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the limits, to which I am confined, on the present occasion, utterly forbid any attempt to assign *all*, or any considerable *part* of my reasons for that preference. I must, indeed, content myself, for the present, with the statement of a single argument. It will be found, I hope, so impressive, because so *truthful*, that conviction must follow in its train.

2. I refer here to the argument derived from what I shall venture to call the *moral* influence of rural scenes. The country, sir, is the natural abode of man. There he is in constant communion with nature. There, undistracted by the tumults of trade, unenslaved by the tyranny of fashion, unpolluted by the vices of a promiscuous populace, he walks and works from day to day, amid mountains and valleys, meadows green, and cultivated fields, and all else that can inspire gratitude and devotion to the Giver of all good.

3. There man has frequent opportunities, nay, *invitations*, so to speak, to look into his own heart,—to commune with his own spirit,—to develop and strengthen his native powers; in short, to train and discipline his whole physical, moral, and intellectual nature. If you would allow a man, unfettered, to become what he is capable of becoming, you must not throw him into the turmoil and bustle of towns and cities.

4. There he will, perchance, become what is called a "business man;" there he may become a *millionaire;* there he may circulate freely in the gay assemblies of fashion; but there he can not easily realize the true dignity of manhood. There is something in the very quiet and solitude of the country, which wonderfully elicits thought, develops character, and makes the *man*. Well has the poet said:—

5. "Where is the wise, or the learned, or the good that
sought not solitude for thinking,
And from seclusion's secret vale brought forth his precious fruits?

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Forests of Aricia, your deep shade mellowed Numa's wisdom;
Peaceful gardens of Vaucluse, ye nourished Petrarch's love;
Solitude made a Cincinnatus, ripening the hero and the patriot;
And taught De Stael self-knowledge, even in the damp Bastile;

6. It fostered the piety of Jerome, matured the labors of Augustine;
And gave imperial Charles religion for ambition;
That which Scipio praised, that which Alfred practiced,
Which fired Demosthenes to eloquence, and fed the mind of Milton,
Which quickened zeal, nurtured genius, found out the secret things of science,
Helped repentance, shamed folly, and comforted the good with peace,
By all men just and wise, by all things pure and perfect,
How truly, Solitude, art thou the fostering nurse of greatness!"

LESSON CXXVII.

WORDS FOR SPELLING AND DEFINING.

Dis cour′ te sy, incivility.
Dis cern′ ing, distinguishing.
Sub lim′ i ties, things sublime.
Im pos′ ing, striking; impressive.
Re puls′ ive, repelling.
Su per hu′ man, above mankind.
Un con tam′ i nated, unpolluted.
En dows′, furnishes; supplies.
Sus cep′ ti ble, having nice sensibility.
Mor′ bid, diseased.
Fal la′ cious, deceptive.

DEBATE. (CONTINUED.)

Which is preferable, city or country life?

SECOND SPEAKER.

1. Mr. President:—The speech just delivered, (I mean no discourtesy,) is certainly not without merit, if considered merely as a picture of fancy. But, sir, *fancy* is not *fact*;

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and is, therefore, a very unfit material out of which to construct an argument. He says, that the dweller in the country is "in constant communion with nature": discerning, as it seems to me, no difference between *contact* and *communion*.

2. Country people are, indeed, in perpetual *contact* with those natural objects which often awaken thought and foster devotion; but to infer from this, that they are actually always in sweet and sober *communion* with the beauties and sublimities of the scenery, amid which they dwell, is fanciful in the highest degree.

3. In reflecting upon rural life, we are very apt to fix our thoughts exclusively on grand and imposing features in nature,—on what is fair and beautiful, and fitted to excite pleasurable emotions, and to shut our eyes against its sterner and more repulsive aspects. Our imagination draws lively landscapes, and peoples them with souls of almost superhuman purity and innocence. It withdraws from the scene the digging and the delving, the bogs, the marshes, and all the nameless annoyances and hardships that constitute the stern realities of country life.

4. It calls into being shepherds and shepherdesses, nay, rustics of every name and occupation, all gentle, all lovely, all kind, all uncontaminated by contact with vicious associations, and breathing a perfectly pure and healthy moral atmosphere. It, moreover, endows these people with peculiar tendencies to contemplation, makes them specially susceptible to the impressions of grand and noble scenes, and almost altogether free from the common propensities and waywardness of humanity.

5. Mr. President, such views of country life may befit those who supply the world with what is called Pastoral Poetry; they may do to beguile a leisure hour, or feed a morbid imagination; but, depend upon it, they have no *real* existence. Let any man mingle freely with country people; let him examine their habits, manners, their common, every-day life and conversation; and he will not be long in dis-

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covering, that the argument of the gentleman is wholly fallacious.

6. Allowing what you will for the influence of sublime and beautiful objects on the heart, it must be recollected that familiarity itself begets *indifference*, and that men soon come to walk among the Alps as among common hills, to sail over ocean billows as over the ripples of a quiet lake, and, in short, to look, with comparative unconcern, upon things familiar, though they be the most thrilling and wonderful works of Creation.

7. The argument, therefore, which the gentleman has selected, with such apparent confidence in its force, is not, in my judgment, a conclusive one. It shows, it is true, that the country *offers* many features well *fitted* to awaken emotion and improve the heart; but it does not *prove* that these objects always produce that effect. I may, therefore, conclude by informing him, that his argument is just as true when applied to the city. The *city*, also, has many objects admirably adapted to arouse our better nature, and promote our spiritual well-being; but, alas, they are seldom, ay, *very seldom*, duly regarded.

Questions.—1. How is it attempted to be shown that the previous speaker's argument involves *fancy* rather than *fact*? 2. What is said about the difference between contact and communion? 3. To what does the speaker appeal, to show that his opponent's argument is fallacious? 4. In what respect does he say that the first speaker's argument fails?

LESSON CXXVIII.

WORDS FOR SPELLING AND DEFINING.

Re fute', disprove; confute.
Con sid er a' tions, reasons.
Com mu ni ca' tions, associations.
Dis tinc' tion, difference.
Guar' an ties, warrants.
Ex emp' tion, freedom from.
Ab strac' tion, the act of withdrawing the mind from surrounding objects.
Con cen tra' tion, act of drawing together to a point.
Art i fi' cial, not natural.
De vel' op ment, act of unfolding.
De cis' ion, judgment; verdict.

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DEBATE. (CONTINUED.)

Which is preferable, city or country life?

THIRD SPEAKER.

1. MR. PRESIDENT:—Instead of stopping to examine and refute what seems objectionable in the views expressed by the last speaker, I propose to introduce some two or three *new* arguments, or considerations in favor of rural life. It will hardly be denied, that contact with *vice* has a corrupting influence, even by those who deny that contact with country scenes and objects, has no necessary, improving power; for, "Evil communications," says an inspired writer, "corrupt good manners;" and this I hold to be true, whether in the city or the country.

2. The only question is, which yields the *greater* amount of evil. Now, will any one deny this bad distinction to the city? And, if this be not denied, manifestly the country, on the score of morals, is the better, because the *safer* place.

3. But, again, sir, the country has a most decided advantage over the city, as a place for *intellectual culture.* It gives freedom from tumult, noise, and distracting excitements. It guaranties exemption from a thousand intrusions and interruptions, inseparable from city life; favors abstraction and concentration of the mental powers, and so secures to the student the best results of intellectual labor.

4. In proof of this, which is so clear in theory, I might cite the testimony of experience—the experience of poets, orators, writers, and thinkers of every name and grade, and of almost every age and clime. But why dwell on a point so evident?

5. Again, the country favors not only mental and moral culture, but is eminently adapted to the *development of the physical constitution.* Every one knows that city life, for the most part, is a thing altogether *artificial.* It cramps the feet with tight shoes, it compresses the waist with tight dresses; it invites and fosters colds, coughs, and consump-

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tions, through the agency of thin stockings, light clothing, late hours, and many other similar requirements of fashion, which time would fail me to specify.

6. Nor is this all. The resident of the city not always enjoys the fresh products of the country, though he be ever so willing to *pay* for them. He must often be content with stale fruits, stale vegetables, stale butter, stale milk, stale every thing; while the happy farmer partakes of all these things in their freshness and purity. May we not, sir, in view of these and other kindred advantages connected with a residence in the country, may we not ask your decision in our fávor?

QUESTIONS.—1. What does the 3d speaker propose to do? 2. What is his first argument? 3. What, the second? 4. What, the third?

What rule for the rising inflection on *favor*, last word of the 6th paragraph? Where is the passage found, quoted in the 1st paragraph?

LESSON CXXIX.

WORDS FOR SPELLING AND DEFINING.

AP PEAL′, resort; recourse.
DES TI TU′ TION, absolute want.
CAT′ A LOGUE, list.
CAP′ TION, heading.
NUI′ SANCE, any thing which annoys.
UN RE LENT′ ING, unyielding.
FA TAL′ I TY, destiny.
LIB′ ER AL IZE, free from narrow views or prejudices.
VIR′ U LENCE, malignity.
AL LE′ VI ATE, mitigate.
TO′ TO CŒ′ LO, entirely.

DEBATE. (CONTINUED.)

Which is preferable, city or country life?

FOURTH SPEAKER.

1. MR. PRESIDENT:—From the observations of the gentleman who has just taken his seat, one might, without an appeal to facts, naturally infer, that all *good* is confined to the *country*, and all *evil* centered in the *city*. In the life of a citizen, he finds a sort of Siberian destitution; so that

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whether he walks, or talks, or studies, or eats, or drinks, or exercises, he is equally the victim of tyrannical custom.

2. Well, sir, to this doleful catalogue of imaginary ills, which must surely be regarded as the offspring of a distempered fancy, I can only append that old, familiar caption of certain newspaper paragraphs:—"Important, if *true*."

3. Why, sir, who ever heard, till this hour, that study was a thing to be done to the best advantage "out in the country"? There only, it seems, we can get clear of noise and nuisance enough to enable us to think; as if people of studious habits, living in the city, were obliged by some unrelenting fatality to choose for a study just that spot in a town, where most "do congregate" carts, wagons, stages, and wheelbarrows, and where the din and clatter of commercial transactions are the most unceasing, and the most annoying; or, as if all parts of a city, and at all times of the day, were equally and hopelessly given up to clamor, uproar, and confusion.

4. Talk about opportunities for study? Where can they be *better*, where can they be as *good* as in the city? Here are capital schools, capital teachers, capital apparatus, capital libraries, capital courses of lectures, capital chances for literary conversation; in fact, capital chances for every thing that can enlarge, store, train, and liberalize the mind.

5. But the gentleman dreads the vicious associations of the city. If that argument had any strength, it ought to drive him quite out of the world; for vicious people are, by no means, peculiar to cities. It ought, at least, to render him a hermit,—to force him into the most absolute asceticism; for nothing can be more obvious than that vicious people are not the peculiar heritage and burden of cities.

6. Evil thrives, with more or less vigor and virulence, everywhere. We can not run entirely *away* from it, though we need not, and should not run heedlessly or designedly *into* it. Our positive duty is to oppose it, whether in our-

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selves or in others. "Resist the devil," says the apostle James, "and he will flee from you." Surely, this Scriptural instruction differs *toto cœlo* from that which counsels us not to *resist*, but to *run*.

7. The truth is, Mr. President, there is often a positive advantage in being near to the wicked and the degraded, provided we have the heart to seek to do them good. Christ himself affords, by his practice in this regard, as in all others, the best possible example. He was found among the wicked, the outcast, the wretched: saying in answer to the question, "Why eateth your master with publicans and sinners?" "They that be whole need not a physician, but they that are sick." By following this divine example, sir, we may derive the highest benefit to ourselves, while we are seeking to alleviate the woes of others.

8. The spirit of true Christianity is no anchoretic spirit. It goes out among men, because evil is among men, and seeks, like its blessed Founder, "to save that which is lost." That wicked men, in numbers, dwell in cities, is, therefore, no argument to induce good men to flee to the country. It is rather a reason to make them court that trial of virtue, by which they may become, at once, the teachers and the taught in the ways and the works of God.

Well might the poet sing:—

"Thy praise, O Charity! thy labors most
Divine; thy sympathy with sighs, and tears,
And groans; thy great, thy god-like wish to heal
All misery, all fortune's wounds, and make
The soul of every living thing rejoice."

QUESTIONS.—1. What does the 4th speaker think might be inferred from the preceding speech? 2. What is meant by Siberian destitution? *Ans.* Such as exists in the barren regions of Siberia. 3. What does he say of his opponent's doleful catalogue of evils? 4. How does he answer the argument, that the country is more favorable to study? 5. How does he answer that respecting the vicious associations of the city? 6. For what purpose does he quote the passage: "Resist the devil," &c.? 7. How does he show that there is often an advantage in being near the wicked?

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LESSON CXXX.

WORDS FOR SPELLING AND DEFINING.

IN GEN′ U OUS, candid; sincere.
IN GE′ NIOUS, artful; cunning.
TRAN′ QUIL, peaceful; quiet.
CON COM′ I TANTS, accompaniments.
TAUNT′ ING LY, mockingly.
LOG′ IC, reasoning.
SPEC′ I MEN, sample.
IN VES TI GA′ TION, a searching out.
IN VAL′ I DATE, weaken.
CON TRIV′ ANCE, invention.
SIM U LA′ TION, act of feigning.
DIS SIM U LA′ TION, concealment.
AL LI′ ANCES, interested connections.
MUS TACHE′, (*mus tash′*,) long hair on the upper lip.
DIS SI PA′ TION, dissolute course of life.
CON VEN′ TION AL, arising from custom.
MAM′ MON, wealth; or, the god of riches.

DEBATE. (CONTINUED.)

Which is preferable, city or country life?

FIFTH SPEAKER.

1. MR. PRESIDENT:—If I wished to give a distinct notion of the difference in signification, between the words *ingenious* and *ingenuous*, I think I might safely say that, in this discussion, thus far, the arguments *for* the country have been *ingenuous*, while the answers to them have been *ingenious*.

2. The country, says the first speaker, in substance, abounds in scenes and objects fitted to awaken admiration, and turn the thoughts of men toward their Creator. It differs from the city, in being the *natural*, instead of the *artificial* dwelling-place of man, and is, therefore, better adapted to the development of his mental and moral character.

3. Now, this is a plain and *ingenuous* statement of truth: powerful, indeed, but only powerful, because it is true. But how is it answered? "O," says the next speaker, "that's all *fancy!* Men soon become indifferent to the impressions of external grandeur. These things may be *fitted* to excite sublime sentiments and holy affections, but they seldom *do;* for men are apt to pass them by unheeded."

4. Then the whole argument is dismissed with a fine flourish of words about people walking among the Alps, as

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they would among common hills, and riding on the waves of the ocean as thoughtlessly as they would on the gently-ruffled surface of a tranquil lake. In all this, the real point, on which the argument was obviously meant to turn, viz.: the *comparative* influence of city and country scenes and objects on man's moral nature, is quite overlooked. Now, sir, this may be considered *ingenious;* but it is far from being *ingenuous.*

5. Again; it was argued that the quiet and seclusion of rural life, afforded *better* opportunities for study and reflection than can be realized in the city; where there must be much of bustle and uproar,—the necessary concomitants of trade and commerce. In reply to this, we are rather tauntingly told, that people in the city, who are inclined to study, do not, for that purpose, seek those parts of the town most beset with the noise of carts, and the clamor of commerce.

6. And, as if to draw the mind entirely from the point in debate, that is, from a simple *comparison* of advantages, where both places are admitted to have, at least, *some* claims to the thing in dispute, we are boastfully reminded, that in cities there are capital schools, capital lectures, and capital every thing! Surely, sir, this is somewhat *ingenious* in the way of logic; but is it candid? Is it *ingenuous?*

7. It was further argued, that the country is comparatively free from the vicious associations that are always collected in large cities; and forthwith a gentleman tells us that evil exists everywhere, and then quotes Scripture to show, what nobody denies, viz.: that we must "resist the devil." This is another specimen of logical *ingenuity;* but it wants the very life and soul of logic, that is, the open and *ingenuous* spirit, that befits the investigation of truth.

8. Such, sir, is the reasoning, which has here been employed, in the attempt to invalidate the claims of the country to superior regard, as a place of residence. Vain attempt! "God made the country," some one has well observed, "but man made the city;" and there is here, as in all things else,

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the same measureless distance between the works of divinity and the works of humanity.

9. The city, sir, is a contrivance of trade,—trade that fosters "the love of money, which is the root of *all* evil,"—trade, that enslaves all the powers of the mind, and lashes them into the degrading service of Mammon,—trade, that tempts men to trickery and falsehood,—trade, that makes them hasten to be rich, and so "pierce themselves through with many sorrows."

10. The city, sir, is the convenience and theater of fashion,—fashion that engenders fops and fools who delight in simulation and *dis*simulation; anxiously laboring to *seem* to be what they are *not*, and *not* to be what they *are*,—fashion, that forms and fosters hollow and deceitful friendships and alliances, makes happiness dependent upon the cut of a coat, the shape of a hat, the fit of a boot, or the length of a mustache, and resolves all gentility into a slavish conformity with modes of dress and *ad*dress, often absurd and ridiculous, and rarely convenient to nature.

11. The city is the nursery of social vice;—that vice, I mean, that can thrive only in the midst of multitudes; that shelters itself under the concealments of trade, and fashion, and politics, and whatever else may yield a fair outside, and so saps, unseen, the very foundations of virtue.

12. Why is it, sir, that people worn out, or disgusted with the toil and turmoil of trade, or with the empty and wearisome round of fashionable dissipation, or with the sorrowful vicissitudes of political ambition, fly away to the enchanting embrace of rural life, and seek in nature's path what was vainly, though eagerly, pursued amid the artificial arrangements and conventional restraints of city life? It is because the country, being agreeable to nature, furnishes just those means and modes of enjoyment, which are the most effective and permanent, because they are the most reliable.

13. There healthful labor brings its natural reward,—"*a sound mind in a sound body.*" There the eye is gratified

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with scenes of beauty and sublimity; there the ear is delighted with the song of birds and all the melody of nature; and there, if we will, we may in *truth*,—

"Look through nature up to nature's God!"

QUESTIONS.—1. How does the 5th speaker characterize the arguments of the previous speakers? 2. How does he illustrate his statements? 3. How does he characterize the city in the 9th, 10th, and 11th paragraphs? 4. How does he account for the retreat of many people from the city? 5. How is the country represented in the last paragraph?

Why is the accent changed from the 4th to the 1st syllable, in the word *dissimulation*, and from the 2d to the 1st, in the word *address*, 10th paragraph? Note V. p. 20.

LESSON CXXXI.

WORDS FOR SPELLING AND DEFINING.

SPE CIF′ IC, definite; particular.
DE JECT′ ED, cast down.
PRO TRACT′ ED, prolonged.
IR RE SIST′ I BLE, that can not be resisted.
CO′ GENT, forcible.
CON′ TRO VERT ED, disputed.
COM′ PEN SA TED, recompensed.
AT TRI′ TION, abrasion; friction.
SUAV′ I TY, gentleness of manner.
PROX IM′ I TY, nearness.
AD MIN IS TRA′ TION, government.
PE DES′ TRI AN, walker.
SPARSE, thin; scattered.
RE SPECT′ IVE, relative.
ME′ DI UM, means.
A MEN′ I TY, agreeableness.

DEBATE. (CONTINUED.)

Which is preferable, city or country life?

SIXTH SPEAKER.

1. MR. PRESIDENT:—I have no disposition to imitate the example of the last speaker, in complaining of the course taken by others in the debate; but I can not resist the conviction, that the *real* point in dispute has not yet been fully brought out and discussed. I do not flatter myself, that *I* shall be able to do it, as it ought to be done. Yet, something in this way, I shall attempt.

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2. The statement of the case, seems to be this. Two individuals, early in life, equal in health, fortune, and in social position, propose to themselves the question: "Which is *preferable*, city or country life?" It is not which would be preferable, supposing a man to be eager after wealth, or fashion, or some other specific object, which cities alone can confidently promise, because of the number and variety of the people in them; neither is it, which would be preferable, supposing a man to be in quest of health, or disgusted with the tedious and trifling ways of fashion, or worn out with the cares of business, or dejected and disheartened by the disappointments of ambition, or bent upon nothing but sober, profound, and protracted studies.

3. The question respects exclusively neither of these supposed conditions or characters; for, if it did, its decision would be easy. The claims of the city, for the one party, would be so absolute and overpowering, as to be quite irresistible; while the claims of the country, for the other party, would be no less cogent and convincing.

4. Now, with this, the true aspect of the case, that is, *other things being equal*, "which is preferable, town or country?" I think I may assume a position in favor of the former, that can not easily be controverted. I set out with the observation, that the town affords several advantages which can not be had, nor compensated for, by a resort to the country. There is a certain polish and refinement acquired in city circles, or by the gentle attrition of city associations, whether for pleasure or business, which nothing in the ordinary rural life, can either produce or atone for.

5. This has been experienced always and everywhere. The very words *civility*, from *civis*, in Latin, *a citizen; urbanity*, from *urbs*, *a city*, in the same language; and, as has been affirmed by some, *polite*, from the Greek *polis*, *a city;* these very words, I say, all expressive of that suavity and polish of manners that are essential to the true gentleman, show what has been the judgment of mankind for

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centuries, respecting the influence of cities upon human character.

6. A second peculiar advantage of living in a city, arises from the multiplicity and proximity of its means and appliances for comfort and convenience. Whoever has experienced the annoyances growing out of the privations of country life, in this respect, will need no lengthy argument to make him feel its force. In the country, days and even weeks of delay and consequent discomfort, spring from the want of things, that every corner, in a city, offers in perpetual abundance.

7. In the country, with but few intervals of relief, a walk in the roads is but a weary wading through mud, or snow, or a ceaseless contact with clouds of dust. In the city, except under a weak and inefficient administration of the laws, well-paved streets and walks, and withal well cleaned and sprinkled, invite the pedestrian to out-door business or exercise. Even, at night, when the country is everywhere shrouded in robes of darkness, the city, all brilliant with lamps, along the streets, and in the countless shops and saloons, offers both pleasure and safety in walking abroad.

8. In the country, such is the temptation to impertinent curiosity, that every body's business seems to be every *other* body's business, and all and each, like the Athenians of old, seem "to spend their time in nothing else, but either to tell, or to hear some new thing." In the city, every man has enough, and sometimes *more* than enough of his own business to attend to; and so it comes to pass, that whether one eats or drinks, whether he rides or walks, marries or is given in marriage, buys or sells, or whatsoever he does, that is legal and proper, arrests no special attention, and calls for no general talk or silly wonderment.

9. A third peculiar benefit in city life, is impressively known and felt only when we are taken dangerously ill, or suddenly meet with some bodily calamity. In the country, where the population is sparse, a single physician is all that can ordinarily be supported in a widely-extended district.

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10. It results, especially in cases of sudden and dangerous emergency, that the greatest delay and difficulty are experienced in securing timely medical aid and attendance. In the city, on the contrary, physicians and surgeons of all grades, are ever at hand, because, in cities alone, can they, in such numbers, be supported and encouraged. None can fail, at once, to see the singular superiority, in this respect, of the city over the country.

11. But, sir, I will pursue the subject no farther. I will not even claim the privilege, so freely accorded to others,—that of calling to my aid the sweet voice of song. Rather let my arguments, whether worthy or worthless, stand all alone: unaffected by the magic influence of meter, the felicities of rhyme, or the airy forms of imagination.

12. I will only remind you, in conclusion, that the question should be decided on *general* grounds; that the respective claims of town and country are to be made upon those who are in a condition to *choose*, without the bias or necessity resulting from particular aims or personal and peculiar habits or infirmities.

13. And, judging in this, the only fair and philosophical manner, I claim for the city,—that splendid result of human progress,—that glorious achievement of associated labor and enterprise,—that spacious field for the exercise of Christian virtues,—that noble encourager of the arts and sciences,—that matchless medium of trade and commerce,—that wondrous combination of comfort and convenience,—that incomparable nursery of the suavities and amenities of life, a true and triumphant decision in our favor.

QUESTIONS.—1. What is the 6th speaker's view of the point in debate? 2. Which side does he take? 3. What is his first argument for the city? 5. How does he make the words *civility*, *urbanity*, and *polite*, tributary to his argument? 5. What is his second argument? 6. What is his third argument? 7. How does he conclude?

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LESSON CXXXII.

WORDS FOR SPELLING AND DEFINING.

E LIC IT A′ TION, a drawing out.
DE VOLVES′, is incumbent.
AD′ VO CA TED, defended.
DIS CARD′ ED, rejected; cast out.
TE NAC′ I TY, close adherence.
IM PLI CA′ TION, inference.
RE LIN′ QUISH MENT, abandonment.
PER VER′ SION, misdirection.
TOL′ ER ATES, endures.
SUBT′ LE TIES, artifices.
SPEC I FI CA′ TION, particular mention.
UN TEN′ A BLE, not maintainable.
DE LIB′ ER A TIVE, pertaining to deliberation or discussion.
REP AR TEE′, smart, witty reply.
AN TIP′ A THIES, enmities.

DEBATE. (CONTINUED.)

Which is preferable, city or country life?

SPEECH OF THE PRESIDENT.

1. GENTLEMEN:—The debate, on the present occasion, though, in several respects, quite meritorious, exhibits, as it seems to me, several deficiencies deserving of notice. Some considerations, decidedly subordinate, have been injudiciously compelled to wear the aspect of weighty reasons; while arguments of real power, through some want of skill or care in directing their force, have either been kept in the back ground, or made altogether to miss their aim. Besides, the end of all wise discussion,—*the elicitation of truth*, has not been, in my judgment, sufficiently kept in view. The spirit of the debate seems rather to have been the spirit of conquest.

2. I, therefore, purpose, with your permission, to defer the duty of summing up and deciding, which devolves upon me, according to our rules, until the question has been more largely and liberally discussed; proposing, for this purpose, that the subject be resumed at our next regular meeting. Meantime, allow me to occupy a few moments in venturing upon several suggestions and observations, designed, however feebly, to impart to the debates in this place a character more in harmony with the professed object of our Associa-

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tion, which is *the moral and intellectual improvement* of our own members.

3. I set out with this, as a prime rule of conduct in all debates,—that truth, and truth only, must be sought after, cherished, and advocated; while error, whether in ourselves, or in others, whatever sacrifice it may cost us, must be avoided, discarded, and condemned. This is a hard rule to work by; for such is the tenacity with which we cling to opinions and prejudices once entertained, that it is difficult to let them go, and more difficult still to confess, even by implication, that we have been wrong.

4. There is, moreover, a certain love of victory, natural to the human heart, which finds nourishment in contests of all kinds, and which often tempts the unwary disputant "to make the worse appear the better reason," and so secure a triumph at the expense of truth. You can not, therefore, my friends, be too cautious, too resolute, or too self-denying, in the application of this rule.

5. This leads me to a second precept, closely allied to the first, namely, to enter into the discussion of a question, with a mind *prepared* to accept truth, because it *is* truth; no matter *who* presents it, or on what *side* it appears. Such a preparation, however, is not to be acquired without effort. It implies a relinquishment of all disposition to take unfair advantages.

6. It carefully excludes the spirit of perversion; tolerates none of those countless shifts and subtleties that officiously offer their services in the defense of error and prejudice; admits what is true as readily as it denies what is false; guards the speaker against the indulgence of petty personalities; teaches him to exercise every forbearance and every courtesy, but, at all hazards, through whatever clouds of words, flashes of wit, assaults of satire, or thunder of oratory, to make his way steadily into the presence of all-enchanting, all-satisfying truth.

7. A third rule of discussion is,—to study the subject of debate well beforehand, and, in so doing, take the widest

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and most liberal views; determining your position only after pondering deeply both sides of the question, and carefully measuring and comparing the forces of each respectively. And, when once you have *chosen* your position, seek to fortify it in your own minds by an orderly and apt arrangement of all your arguments; so that when you come to be put upon the defense, you may have perfectly at command the whole of your resources.

8. This being done, have in readiness for detail and specification, those weak and untenable grounds which, by previous study, you have ascertained to be among the defenses of those who take the opposite side. This will command for you the respect that ever falls to him who is found to be acquainted with his theme, besides saving you the mortification of confessing ignorance and talking at a venture.

9. The fourth and last rule which time here allows me to offer, is,—ever to observe the rules of order and the courtesies of debate. "Order," it has been well said, "is Heaven's first law;" and nowhere, in the universe, is that law more indispensable than in a deliberative assembly.

> Let Earth unbalanced from her orbit fly,
> Planets and suns run lawless through the sky,

and you produce no more confusion in the physical universe, than the same lawless course of things produces in the moral and intellectual world.

10. Every speaker should feel himself under the strictest obligation to maintain in practice, as in precept, the rules and regulations adopted for the government and conduct of our meetings. Nor is this all. Above and beyond all the written requirements of the case, there is a certain educated refinement of manners,—a suavity of look, of word, and of act, without which all discussion savors of insolent contradiction, all debate sinks down into noisy wrangling.

11. He, then, who indulges much in the use of repartee,

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or satire, or ridicule, or whose deportment is so shaped as to wound the feelings of his opponent, thereby proves himself a practical enemy to the investigation of truth; since his conduct shuts up all the reliable avenues to conviction, turns the discussion into a contest of abusive utterances, and, instead of friendship, generates a brood of antipathies and resentments, that not only outlast the excitement of the occasion, but often go with us through all subsequent life. It is, therefore, impossible to be too strict in the observance of this last rule; for, in debating, as in all other societies, the precept of the Apostle is equally imperative,—"Let all things be done DECENTLY and IN ORDER."

12. I forbear, Gentlemen, further to test your patience. I have no apology to offer for thus assuming to myself the office of an adviser; unless it can be found in the well-meant, if not well-considered endeavor to advance the common interests of the Association.

QUESTIONS.—1. What is the president's opinion of the debate? 2. Why does he defer the duty of summing up and deciding? 3. How does he propose to occupy a few minutes? 4. What is his 1st rule for the conduct of a debate? 5. What is the 2d rule? 6. What is the 3d? 7. What is the 4th? 8. How does he conclude?

LESSON CXXXIII.

WORDS FOR SPELLING AND DEFINING.

POS′ I TIVE, confident; certain.
PER SIST′ ING, head-strong.
CRIT′ IC, examiner.
NIG′ GARD, miserly; sparing.
AV′ A RICE, mean economy.
COM′ PLAI SANCE, civility.
UN BI′ AS ED, exempt from prejudice.
PRE POS SESS′ ED, prejudiced.

ADVICE TO A YOUNG CRITIC.

ALEXANDER POPE.

1. 'Tis not enough, taste, judgment, learning join;
In all you speak, let truth and candor shine;
That not alone what to your sense is due
All may allow, but seek your friendship too.

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2. Be silent always, when you doubt your sense,
And speak, though sure, with seeming diffidence:
Some positive, persisting fops we know,
Who, if once wrong, will needs be always so:
But *you*, with pleasure own your errors past,
And make each day a critic on the last.

3. 'Tis not enough your counsel still be true:
Blunt truths more mischief than slight errors do;
Men must be taught, as if you taught them not,
And things unknown proposed, as things forgot.
Without good breeding, truth is disapproved;
That only makes superior sense beloved.

4. Be niggard of advice on no pretense;
For the worst avarice is that of sense.
With mean complacence ne'er betray your trust,
Nor be so civil as to prove unjust.
Fear not the anger of the wise to raise;
Those best can bear reproof who merit praise.

5. But where's the man who counsel can bestow,
Still pleased to teach, and yet not proud to know;
Unbiased, or by favor, or by spite;
Not dully prepossessed, nor blindly right,
Though learned, well-bred; and, though well-bred, sincere;
Modestly bold, and humanly severe;
Who to a friend his faults can freely show,
And gladly praise the merit of a foe?

6. Blest with a taste exact, yet unconfined;
A knowledge both of books and human kind;
Generous converse; a soul exempt from pride;
And love to praise with reason on his side;
Careless of censure, nor too fond of fame;
Still pleased to praise, yet not afraid to blame;
Averse alike to flatter or offend;
Not free from faults, nor yet too vain to mend?

QUESTIONS.—1. Why must we add truth and candor to taste, judgment, and learning? 2. When must we be silent? 3. How must we speak? 4. What is said of certain fops? 5. How should we regard one day with respect to another? 6. With what precepts does the piece conclude?

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LESSON CXXXIV.

WORDS FOR SPELLING AND DEFINING.

WINCE, shrink; start back.
EL′ E VA TED, raised.
KEY, tone of voice.
VEN′ I SON, flesh of beasts of the chase.
SOLE, a species of marine fish.
LOATHE, abhor; greatly dislike.
GULPS, swallows greedily.
TEAS′ ING, vexing; annoying.
DIS PLEAS′ ED, offended.

THE FRETFUL MAN.

WILLIAM COWPER.

1. Some fretful tempers wince at every touch;
You always do too little or too much;
You speak with life, in hopes to entertain;
Your elevated voice goes through the brain.
You fall, at once, into a lower key;—
That's worse, the drone-pipe of a bumble-bee.

2. The southern sash admits too strong a light;
You rise and drop the curtain,—now 'tis night.
He shakes with cold; you stir the fire, and strive
To make a blaze;—that's roasting him alive.
Serve him with venison, and he chooses fish;
With sole;—that's just the sort he would not wish.

3. He takes what he, at first, professed to loathe,
And, in due time, feeds heartily on both;
Yet still o'erclouded with a constant frown,
He does not swallow, but he gulps it down.
Your hope to please him vain on every plan,
Himself should work that wonder, if he can.

4. Alas, his efforts double his distress.
He likes *yours* little, and his *own* still less;
Thus, always teasing others, always teased,
His only pleasure is—to be displeased.

QUESTIONS.—1. What is said of the fretful man, in the first two lines? 2. What in the next three lines? 3. What efforts for his comfort are referred to? 4. How is he described? 5. What is his only pleasure?

What kind of emphasis on *yours* and *own*, last stanza?

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LESSON CXXXV.

WORDS FOR SPELLING AND DEFINING.

PRE-EM′ I NENT LY, surpassingly.
EM A NA′ TION, offspring.
COR PO′ RE AL, material; bodily.
QUAR′ RY, place where stones are dug from the earth.
EM BEL′ LISH ED, beautified.
PLAS′ TIC, shaping; molding.
SI MIL′ I TUDE, likeness.
POR′ TI COES, porches; vestibules.
DI′ A GRAMS, figures drawn for the purpose of demonstration.
E QUA′ TIONS, propositions asserting equality between two quantities.
SUR MOUNT′, overcome.
THE O LOG′ IC AL, pertaining to divine things.
LEG IS LA′ TION, law-making.

1. JON′ A THAN ED′ WARDS, celebrated for his metaphysical knowledge and skill, was born at Windsor, Conn., in 1703, and died in New Jersey, in 1758.

2. CYP′ RI AN VE′ NUS ES, statues of the Cyprian Venus. Venus, the goddess of love being so called, because she was chiefly worshiped in the island of Cyprus. The Grecian sculptors and painters vied with each other in forming her image, as the perfect *ideal* of female beauty and attraction.

3. HER′ CU LES, a celebrated hero of antiquity, who, after his death, came to be ranked among the gods. He was famous for his exploits of strength and agility. The allusion, in the text, is to the old fable, in which a wagoner whose wheels had become set in the mud, is said to have ceased all effort to get them out, in order to pray for deliverance to Hercules; upon which Hercules is represented as showing himself through a cloud, and bidding the man first to put his shoulder to the wheel, and *then* call for aid from above.

THE CULTIVATION OF THE MIND.

HUMPHREY.

1. It is the intelligent and immortal mind, which preëminently distinguishes man from the countless forms of animated nature around him. It is this, which not only gives him dominion over them all, but raises him to an alliance with angels; and, through grace, to converse with God himself. Mysterious emanation of the Divinity! Who can measure its capacity, or set bounds to its progression in knowledge?

2. But this intelligent and immortal principle, which we call mind, is not created in full strength and maturity. As the body passes slowly through infancy and childhood, so

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does the mind. Feeble, at first, it "grows with the growth, and strengthens with the strength" of the corporeal system. Destitute alike of knowledge at their birth, the children of one family, or generation, have, in this respect, no advantage over those of another. All, the high as well as the low, the rich as well as the poor, have every thing to learn.

3. No one was ever born a Newton or an [1]Edwards. It is a patient, vigorous, and long-continued application that makes the great mind. All must begin with the simplest elements of knowledge, and advance from step to step in nearly the same manner. Thus, native talent in a child, may be compared to the small capital, with which a young merchant begins in trade. It is not his fortune, but only the means of making it.

4. It may, also, be likened to a quarry of fine marble, or to a mine of the precious metals. The former never starts up spontaneously into [2]Cyprian Venuses, nor does the latter, of its own accord, assume the shape and value of a shining currency. Much time, and labor, and skill are requisite, to fashion the graceful statue, and to refine and stamp the yellow treasure.

5. In every system of education, two things should be kept steadily in view:—first, that the mind itself is to be formed,—is to be gradually expanded and strengthened into vigorous manhood, by the proper exercise of its faculties; and, secondly, that it is to be enriched and embellished with various knowledge. In practice, however, these two things can not be separated. For, at the same time, that the plastic hand of education is strengthening and enlarging the mind, by subjecting it to severe and sometimes painful discipline, this very exercise is continually enriching it with new and important ideas.

6. Thus, to illustrate the point by a plain similitude, we do not, when we begin with the child, find the intellectual temple already built, and waiting only to be furnished; but we must lay the foundation, and carry up the walls, and fashion the porticoes and arches, while we are carving the

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ornaments, and bringing in all that is requisite to finish the edifice and furnish the apartments. That, then, must obviously be the best system of mental education, which does most to develop and strengthen the intellectual powers, and which pours into the mind the richest streams of science and literature.

7. The object of teaching should never be, to excuse the student from thinking and reasoning; but to teach him how to think and to reason. You can never make your son, or your pupil a scholar, by drawing his diagrams, measuring his angles, finding out his equations, and translating his Majora. No. He must do all these things for himself. It is his own application that is to give him distinction. It is climbing the hill of science by dint of effort and perseverance, and not being carried up on other men's shoulders.

8. Let every youth, therefore, early settle it in his mind, that if he would ever be any thing, *he must make himself;* or, in other words, *must rise by personal application.* Let him always try his own strength, and try it effectually, before he is allowed to call upon [8]Hercules. Put him first upon his own invention; send him back again and again to the resources of his own mind, and make him feel that there is nothing too hard for industry and perseverance to accomplish.

9. In his early and timid flights, let him know that stronger pinions are near and ready to sustain him, but only in case of absolute necessity. When, in the rugged paths of science, difficulties which he can not surmount impede his progress, let him be helped over them; but never let him think of being led, when he has power to walk without help, nor of carrying his ore to another's furnace, when he can melt it down in his own.

10. To excuse our young men from painful mental labor, in a course of liberal education, would be about as wise, as to invent easy cradle springs for the conveyance of our children to school, or softer cushions for them to sit on at home, in order to promote their growth, and give them vigorous constitutions. By adopting such methods, in the room of those

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distinguished men, to whom we have been accustomed to look for sound literary and theological instruction; for wise laws, and the able administration of justice, our pulpits, and courts, and professorships, and halls of legislation, would soon be filled, or rather disgraced, by a succession of weak and rickety pretenders.

QUESTIONS.—1. What is it that distinguishes man from other animals? 2. To what does it raise him? 3. What comparison is made between the mind and body as to growth? 4. In what respect are the rich and poor alike? 5. What makes the great mind? 6. With what may the native talent of a child be compared? 7. What is said in the *note*, of Cyprian Venuses? 8. What two things should be kept in view in every system of education? 9. How is the point illustrated? 10. What is the best system of mental education? 11. What should be the object of teaching? 12. What must the pupil do for himself? 13. When, only, should he be assisted? 14. What leading sentiment is contained in the closing paragraphs?

LESSON CXXXVI.

WORDS FOR SPELLING AND DEFINING.

IN SIST′, stand, or rest on.
IM′ I TATE, copy; pattern after.
CU′ MU LA TIVE, augmentative.
A DOPT′ ED, taken as one's own.
EX TEM PO RA′ NE OUS, unpremeditated.
U NIQUE′, (*u neek′*) single in kind or excellence.
CRI′ SIS, hight, or turning point.
CLO′ VEN, divided; parted.
DEIGN, condescend.
RE-PRO DUCE′, produce again.

1. WILL′ IAM SHAK′ SPEARE, the illustrious dramatic poet, was born at Stratford-upon-Avon, April 23d, 1564, and died in 1616.

2. BEN′ JA MIN FRANK′ LIN, the eminent American Philosopher, was born at Boston in 1706, and died in 1790.

3. FRAN′ CIS BA′ CON, Baron of Verulam, was born at London in 1561. He was one of the greatest philosophers that any age or country has produced. He examined the whole circle of the sciences, and directed all his studies and efforts at a reform in the systems of human knowledge. He died in 1626.

4. SIR I′ SAAC NEW′ TON, the most renowned of philosophers, was born at Colsterworth, in Lincolnshire, Dec. 25, 1642, and died in 1727.

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5. SCIP′ I O is the name of a celebrated family of ancient Rome. The name is identified with some of the most splendid triumphs of the Roman arms. The most eminent of the family was Publius Cornelius Scipio, surnamed *Africanus*, who conquered Hannibal. He died B. C. 183.

6. PHID′ I AS, an Athenian, and one of the greatest sculptors of antiquity: born B. C. 498, and died 431 B. C.

7. MO′ SES, the great Jewish Lawgiver.

8. DAN′ TE A LI GHIE′ RI, the most sublime of Italian poets: born at Florence, Anno Domini 1265.

SELF-RELIANCE.

R. WALDO EMERSON.

1. Insist on yourself; never imitate. Your own gift you can present every moment with the cumulative force of a whole life's cultivation; but of the adopted talent of another, you have only an extemporaneous, half-possession. That which each can do best, none but his Maker can teach him. No man yet knows what it is, nor can, till that person has exhibited it.

2. Where is the master who could have taught [1]Shakspeare? Where is the master who could have instructed [2]Franklin, or Washington, or [3]Bacon, or [4]Newton? Every great man is a unique. The Scipionism of [5]Scipio is precisely that part he could not borrow. If anybody will tell me whom the great man imitates in the original crisis, when he performs a great act, I will tell him who else than himself can teach him. Shakspeare will never be made by the study of Shakspeare. Do that which is assigned thee, and thou canst not hope too much, or dare too much.

3. There is, at this moment, there is for me an utterance bare and grand as that of the colossal chisel of [6]Phidias, or trowel of the Egyptians, or the pen of [7]Moses, or [8]Dante, but different from all these. Not possibly will the soul all rich, all eloquent, with thousand cloven-tongue, deign to repeat itself; but, if I can hear what these patriarchs say, surely I can reply to them in the same pitch of voice: for the ear and the tongue are two organs of one nature. Dwell up

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there in the simple and noble regions of thy life, obey thy heart, and thou shalt reproduce the Foreworld again.

QUESTIONS.—1. What is said of that which each can do best? 2. When only can one know what it is? 3. What is meant by the "colossal chisel of Phidias"? 4. What persons are here meant by Patriarchs?

LESSON CXXXVII.

WORDS FOR SPELLING AND DEFINING.

AD′ VERSE, opposing.
TEMPT, try; venture on.
TIM′ OR OUS LY, timidly.
MEAN, medium; middle point.
HAUNT, frequent; resort to.
IM BIT′ TER ING, making unhappy.
CLOUD′-CAPT, covered with clouds.
EM′ I NENCE, summit.
OB STRUCT′, block up; impede.
MAG NA NIM′ I TY, greatness of mind.
PRO PI′ TIOUS, favorable.

THE WAY TO MEET ADVERSITY.

HORACE BY COWPER.

1. Receive, dear friend, the truths I teach,
So shalt thou live beyond the reach
Of adverse Fortune's power;
Not always tempt the distant deep,
Nor always timorously creep
Along the treacherous shore.

2. He that holds fast the golden mean,
And lives contentedly between
The little and the great,
Feels not the wants that pinch the poor,
Nor plagues that haunt the rich man's door
Imbittering all his state.

3 The tallest pines feel most the power
Of winter's blasts; the loftiest tower
Comes heaviest to the ground;
The bolts, that spare the mountain's side,
His cloud-capt eminence divide,
And spread the ruin round.

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4. The well-informed philosopher
Rejoices with a wholesome fear,
And hopes, in spite of pain;
If winter bellows from the north,
Soon the sweet Spring comes dancing forth,
And Nature laughs again.

5. What if thy heaven be overcast,
The dark appearance will not last;
Expect a brighter sky.
The god that strings the silver bow,
Awakes sometimes the muses too,
And lays his arrows by.

6. If hindrances obstruct thy way,
Thy magnanimity display,
And let thy strength be seen;
But O! if fortune fill thy sail
With more than a propitious gale,
Take half thy canvas in.

QUESTIONS.—1. What advice is given in the first stanza? 2. How, in the next stanza, is the poet's meaning explained? 3. What illustrations are given in the third stanza? 4. What is said of the well-informed philosopher? 5. What encouragement to the desponding is given in the fifth and sixth stanzas? 6. Which of the heathen deities is referred to in the fifth stanza? *Ans.* Apollo, the god of archery, prophecy, and music. 7. Who were the muses? *Ans.* Certain goddesses who were supposed to preside over poetry, music, the arts and sciences.

LESSON CXXXVIII.

"AS THY DAYS, SO SHALL THY STRENGTH BE."

L. H. SIGOURNEY.

1. When adverse winds and waves arise,
And in my heart despondence sighs;
When life her throng of cares revéals,
And weakness o'er my spirit stéals;
Grateful I hear the kind decrée,
That, "As my dáy, my strength shall bè."

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2. When, with sad footstep, memory roves
'Mid smitten joys and buried loves;
When sleep my tearful pillow flies,
And dewy morning drinks my sighs;
Still to thy promise, Lord, I flee,
That, "As my day, my strength shall be."

3. One trial more must yet be past,
One pang—the keenest, and the last;
And when, with brow convulsed and pale,
My feeble, quivering heart-strings fail,
Redeemer, grant my soul to see
That, "As her day, her strength shall be."

QUESTIONS.—1. In what part of the Scriptures is the heading of this piece found? *Ans.* Deut. 33d chapter, 25th verse. 2. What is intended to be taught in this piece?

LESSON CXXXIX.

WORDS FOR SPELLING AND DEFINING.

REV O LU′ TION IZ ING, changing completely.
IM MO BIL′ I TY, fixedness.
CON SERV′ A TISM, desire and effort to preserve what is established.
MO MEN′ TUM, impetus.
WIELD′ ER, manager; handler.
VIN′ DI CATE, defend; justify.
PRE′ SCI ENCE, foreknowledge.
AR′ ID, dry; parched.
MA LA′ RI OUS, infectious.
PER PET′ U ATE, continue.
AC CEL′ ER A TED, quickened.
RA′ TIO, rate; degree.
FA TU′ I TY, weakness of mind.
PRE DICT′ ED, foretold.
PHAN′ TOMS, specters; fancies.
PER EN′ NI AL, unceasing.
EM′ U LA TING, vying with.
PER SIST′ ENT, persevering.
PRI′ OR, previous.
COM′ PE TENCE, sufficiency.
UN FURL′ ED, unrolled; spread out.

1. NA THAN′ IEL HAW′ THORNE, who, according to an excellent judge, "is among the first of the first order of writers," was born at Sa em, Mass., about the year 1807.

AGRICULTURAL PURSUITS.

(*Extract from an Address before the Indiana State Agricultural Society.*)

HORACE GREELEY.

1. I do not seek to disguise the magnitude and the difficulty of the work I contemplate—that of revolutionizing our

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agriculture, and making it the most elevated and ennobling, because the most intellectual pursuit of man. I realize the mountains of Prejudice that are to be leveled, the Dead Seas of Ignorance that must be filled up, the constitutional immobility of Conservatism, that must be overcome, before the end can be attained.

2. But I see, also, how "the stars in their courses" fight in behalf of Progress and Enlightenment,—how immense has been the march of Intelligence, as well as Invention and Physical Improvement in our age,—how the Steamboat, the Railroad, the Steam Press, the Ocean Steamship, the Electric Telegraph, are speeding us onward with a momentum the world has never before known,—and I hear a voice from all these, and many a kindred impulse, and influence, bidding Man, the Cultivator, advance boldly and confidently to take his proper post as lord of the animal kingdom, and wielder of the elements for the satisfaction of his wants, and the development of his immortal powers.

3. I hear them calling him to vindicate the discernment or the prescience of those glorious old Greeks, who gave our Earth in her young luxuriance the name of *Kosmos* or BEAUTY—a name belied by our scarred and stumpy grain-fields, our seared and barren pastures, our bleak and arid deserts, our foul, malarious marshes; but which Science shall yet justify, and joyous labor perpetuate.

4. In spite of all distractions and impediments, "the world *does* move," and even the most sluggish and stubborn are carried along with it. Our Agriculture, as a whole, is more skillful and efficient than it was thirty or forty years ago; and it is now improving in accelerated ratio. Even I, the descendant of a line of poor cultivators, stretching back, very likely, to him who, through his own blindness and fatuity, lost the situation of head gardener in Eden,—even *I* feel the all-pervading impulse toward improvement and reform.

5. [1]Hawthorne, in his "Three-Fold Destiny," tells the story of a young man who wandered all the world over in

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quest of three wonderful incidents, which, it had been predicted, should occur to him; and returned disappointed and spirit-broken, to find them all under the shadow of his paternal roof. I perceive in this tale, as in every work of true genius, some reflection of a universal fact,—an appeal to the general experience and the heart of Humanity. How many have chased deluding phantoms through the fervid noontide of life, only to find, as evening shadows drew around them, that Ambition had no goal, Achievement no triumph, to equal the calm, perennial joys of a humble, rural home!

6. I commend the moral of Hawthorne's story to our young men, who are, from year to year, setting forth so bravely to wrench fortune from the golden sands of California, or win her, among the young cities, that, emulating the growth of Jonah's gourd, are beginning to dot the American shores of the great Pacific. Far be it from me to insinuate that their venture is a wild one, and their hopes necessarily doomed to untimely blight.

7. I have faith in American energy; still more in sturdy, persistent, intelligent Industry; and I feel sure that a clime so genial, a country so diversified in its natural features, a soil so deep and virgin, as those of California, must proffer many inducements to the hardy, resolute pioneer, even though that soil be here and there sprinkled with gold. Such an enterprise as the peopling and settling of a country so new and so remote from prior civilization, will, of course, demand its martyrs: in its prosecution, thousands will die, and tens of thousands fail; but the enterprise itself will neither die nor fail; and many of those who fitly embark in it, will achieve, at last, success and competence.

8. What I would say is addressed rather to the tens of thousands, whom filial or parental ties retain among us, while they impatiently champ the bit, and say: "Why am not *I*, too, at liberty to cross the Rocky Mountains, and gather my share of the golden harvest?" To these I would earnestly say: "Believe not, repining friends! that California

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and fortune are inseparable, nor forget that there were broad avenues to success and competence, before Fremont unfurled his Bear standard in the valley of the Sacramento."

QUESTIONS.—1. What difficulties does the speaker find in the way of revolutionizing our agriculture? 2. From what circumstances does he derive encouragement that such revolution will take place? 3. What is said of the name *Kosmos*, applied by the Greeks to our earth? 4. How does our agriculture at present compare with its condition 30 or 40 years ago? 5. What story in Hawthorne's Three-Fold Destiny is referred to? 6. To whom does he recommend the moral of this story? 7. What advice does he give those who are impatient to seek their fortunes by gold-digging?

LESSON CXL.

WORDS FOR SPELLING AND DEFINING.

E QUIP′ PED, fitted out.
IN′ DI CATE, denote; point out.
MAN′ TLE, redden; crimson.
IN HER′ IT ANCE, possession.
PULS A′ TION, act of throbbing.
RE LUCT′ ANT, unwilling.

1. PIERRE DU TER′ RAIL, CHEV A LIER′ BAY′ ARD, called *the knight without fear and without reproach*, was born in 1476, in the castle of Bayard, near Grenoble. He was one of the most spotless characters of the middle ages. He died April 30th, 1524.

2. HEN′ RY FRAN′ CIS D'AG′ UES SEAU, (*Dag′ a so,*) distinguished in the annals of French eloquence and jurisprudence, was born at Limoges in 1668. After a life of signal usefulness, he died in the year 1751.

PARTING ADDRESS TO LA FAYETTE.

JOHN QUINCY ADAMS.

1. The ship is now prepared for your reception, and equipped for sea. From the moment of her departure, the prayers of millions will ascend to Heaven, that her passage may be prosperous, and your return to the bosom of your family as propitious to your happiness, as your visit to this scene of your youthful glory, has been to that of the American people.

2. Go, then, our beloved friend, return to the land of brilliant genius, of generous sentiment, of heroic valor; to that beautiful France, the nursing mother of the Twelfth Louis and the Fourth Henry; to the native soil of [1]Bayard and [2]D'Aguesseau.

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3. In that illustrious catalogue of names, which she claims as those of her children, and with honest pride holds to the admiration of other nations, the name of LA FAYETTE has already, for centuries, been enrolled. And it shall henceforth burnish into brighter fame; for if, in after days, a Frenchman shall be called to indicate the character of his nation by that of one individual, during the age, in which we live, the blood of lofty patriotism shall mantle in his cheek, the fire of conscious virtue shall sparkle in his eye, and he shall pronounce the name of LA FAYETTE.

4. Yet we, too, and our children, in life, and after death, shall claim you for their own. You are ours by that more than patriotic self-devotion, with which you flew to the aid of our fathers, at the crisis of their fate; ours by that long series of years, in which you have cherished us in your regard; ours by that unshaken sentiment of gratitude for your services, which is a precious portion of our inheritance; ours by that tie of love, stronger than death, which has linked your name, for the endless ages of time, with the name of WASHINGTON.

5. At the painful moment of parting from you, we take comfort in the thought, that, wherever you may be, to the last pulsation of your heart, our country will ever be present to your affections; and a cheering consolation assures us, that we are not called to sorrow, most of all, that we shall see your face no more. We shall indulge the pleasing anticipation of beholding our friend again.

6. In the mean time, speaking in the name of the whole people of the United States, and at a loss only for language to give utterance to that feeling of attachment, with which the heart of the nation beats, as the heart of one man,—I bid you a reluctant and affectionate farewell.

QUESTIONS.—1. When and for what will the prayers of millions ascend? 2. What, in the 3d paragraph, is said of the name of La Fayette? 3. In what sense is La Fayette *ours*? 4. In what does the speaker take comfort at the moment of parting from La Fayette? 5. How does the speech close?

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LESSON CXLI.

THE MIGHT WITH THE RIGHT.

W. E. HICKSON.

1. May every year but bring more near
The time when strife shall cease,
When truth and love all hearts shall move
To live in joy and peace.
Now sorrow reigns, and earth complains;
For folly still her power maintains;
But the day shall yet appear,
When the might with the right and the truth shall be;
And, come what there may, to stand in the way,
That day the world shall see.

2. Let good men ne'er of truth despair,
Though humble efforts fail;
We'll give not o'er, until once more
The righteous cause prevail.
Though vain and long, enduring wrong,
The weak may strive against the strong;
But the day shall yet appear,
When the might with the right and the truth shall be;
And, come what there may, to stand in the way,
That day the world shall see.

3. Though interest pleads that noble deeds
The world will not regard;
To noble minds whom duty binds,
No sacrifice is hard.
The brave and true may seem but few;
But hope keeps better things in view;
And the day shall yet appear,
When the might with the right and the truth shall be;
And, come what there may, to stand in the way,
That day the world shall see.

QUESTIONS.—1. What wish is expressed concerning every year? 2. Why does earth complain? 3. What day shall yet appear? 4. Of what should one not despair? 5. What is said of noble minds? 6. What is said of hope?

What is there peculiar in the 1st, 3d, 5th, 7th, 8th, and 9th lines of each stanza? What sound has the second *c* in the word sacrifice?

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LESSON CXLII.

WORDS FOR SPELLING AND DEFINING.

TUR′ BID, muddy; not clear.
RE CESS′, a receding.
CA RESS′, embrace.
BE WIL′ DER ING, distracting.

FALLS OF THE MOHAWK.

THOMAS MOORE.

1. From rise of morn till set of sun,
I've seen the mighty Mohawk run;
And, as I marked the woods of pine
Along its mirror darkly shine,
Like tall and gloomy forms that pass,
Before the wizard's midnight glass;
And, as I viewed the hurrying pace,
With which he ran his turbid race,
Rushing alike, untired and wild,
Through shades that frowned and flowers that smiled,
Flying by every green recess,
That wooed him to its calm caress,
Yet, sometimes turning with the wind,
As if to leave one look behind,—

2. Oh! I have thought, and thinking, sighed —
How like to thee, thou restless tide,
May be the lot, the life of him,
Who roams along thy water's brim!
Through what alternate shades of woe,
And flowers of joy my path may go!
How many an humble still retreat
May rise to court my weary feet,
While still pursuing, still unblest,
I wander on, nor dare to rest!

3. But, urgent as the doom that calls
Thy water to its destined falls,
I see the world's bewildering force
Hurry my heart's devoted course
From lapse to lapse, till life be done,
And the last current cease to run!

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Oh, may my falls be bright as thine!
May Heaven's forgiving rainbow shine
Upon the mist that circles me,
As soft, as now it hangs o'er thee!

QUESTIONS.—1. What thoughts were suggested to the poet on viewing the Mohawk? 2. With what prayer does the piece close?

LESSON CXLIII.

WORDS FOR SPELLING AND DEFINING.

VE' TO, negative; prohibition.
DIS AP PRO BA' TION, disapproval.
AT TRIB' UTE, impute.
IN TRE PID' I TY, fearlessness.
AP PRE CI A' TION, estimate.
IN SIG NIF' I CANCE, unimportance.
IN TIM' I DA TED, frightened.
MEN' ACE, threat.
AG GRAND' IZE MENT, exaltation.
IM PU TA' TION, charge.
E' GO TISM, self-praise.
AB SORB' ED, wholly engrossed.
VAL' OR, bravery; courage.
GROV' EL ING, creeping; mean.

PUBLIC VIRTUE.

HENRY CLAY.

1. I rose not to say one word which should wound the feelings of the President. The senator* says, that, if placed in like circumstances, I would have been the last man to avoid putting a direct veto upon the Bill, had it met my disapprobation; and he does me the honor to attribute to me high qualities of stern and unbending intrepidity.

2. I hope that, in all that relates to personal firmness, all that concerns a just appreciation of the insignificance of human life,—whatever may be attempted to threaten or alarm a soul, not easily swayed by opposition, or awed or intimidated by menace,—a stout heart and a steady eye, that can survey, unmoved and undaunted, any mere personal perils that assail this poor, transient, perishing frame, I may, without disparagement, compare with other men.

3. But there is a sort of courage, which, I frankly confess

* Hon. Mr. Rives, of Virginia.

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it, I do not possess; a boldness, to which I dare not aspire; a valor which I can not covet. I can not lay myself down in the way of the welfare and happiness of my country. That I can not, I have not the courage to do. I can not interpose the power, with which I am invested, a power conferred, not for my personal benefit, nor for my aggrandizement, but for my country's good, to check her onward march to greatness and glory. I have not courage enough, —I am too cowardly for that.

4. I would not, I dare not, in the exercise of such a trust, lie down, and place my body across the path that leads my country to prosperity and happiness. This is a sort of courage widely different from that which a man may display in his private conduct and personal relations. Personal or private courage is totally distinct from that higher and nobler courage which prompts the patriot to offer himself a voluntary sacrifice to his country's good.

5. Apprehensions of the imputation of the want of firmness, sometimes impel us to perform rash and inconsiderate acts. It is the greatest courage to be able to bear the imputation of the want of courage. But pride, vanity, egotism, so unamiable and offensive in private life, are vices which partake of the character of crimes, in the conduct of public affairs. The unfortunate victim of these passions can not see beyond the little, petty, contemptible circle of his own personal interests.

6. All his thoughts are withdrawn from his country, and concentrated on his consistency, his firmness, himself. The high, the exalted, the sublime emotions of a patriotism, which, soaring toward heaven, rises far above all mean, low, or selfish things, and is absorbed by one soul-transporting thought of the good and the glory of one's country, are never felt in his impenetrable bosom.

7. That patriotism which, catching its inspirations from the immortal God, and leaving, at an immeasurable distance below, all lesser, groveling, personal interests and feelings, animates and prompts to deeds of self-sacrifice, of valor, of

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devotion, and of death itself,—*that* is public virtue,—*that* is the noblest, the sublimest of all public virtues!

QUESTIONS.—1. What does Mr. Clay say of the high qualities attributed to him by Mr. Rives? 2. What sort of courage does Mr. Clay disclaim? 3. What difference does he make between private and public courage? 4. What does he set down as the greatest courage? 5. How are pride, vanity, and egotism, in the conduct of public affairs, to be regarded? 6. What does he commend, in the last paragraph, as the noblest of all virtues?

LESSON CXLIV.

WORDS FOR SPELLING AND DEFINING.

FO REN′ SIC, relating to courts.
AUS PI′ CIOUS, fortunate.
IM PAS′ SION ED, animated.
SUA′ SIVE, persuasive.
DRA′ PER IES, hangings.
CON SIGN′ ED, handed over.
DIS CRIM IN A′ TION, discernment.
COM BI NA′ TION, association.
MAG NAN′ I MOUS, noble-minded.
TRA DI′ TION AL, delivered orally from parents to children.
AD MO NI′ TIONS, warnings.

1. AG A MEM′ NON, commander-in-chief of the Grecian forces against ancient Troy, who is styled by Homer, "king of men."

DEATH OF HENRY CLAY.

REV. C. M. BUTLER, D. D.

"How is the strong staff broken, and the beautiful rod."—Jeremiah, 48th chap. 17th verse.

1. Before all hearts and minds in this august assemblage, the vivid image of ONE MAN stands. To some aged eye, he may come forth from the dim past, as he appeared in the neighboring city of his native State, a lithe and ardent youth, full of promise, of ambition, and of hope. To another, he may appear, as in a distant State in the Courts of Justice, erect, high-strung, bold, wearing fresh forensic laurels on his young and open brow.

2. Some may see him in the earlier, and some in the later stages of his career, in this auspicious theater of his renown;

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and, to the former, he will start out in the background of the past, as he appeared in the neighboring Chamber,—tall, elate, impassioned, with flashing eye, and suasive gesture, and clarion voice,—an already acknowledged [1]Agamemmon, —king of men; and, to others, he will again stand in this chamber, "the strong staff" of the bewildered and staggering State, and "the beautiful rod," rich with the blossoms of genius, and of patriotic love and hope; the life of youth still remaining to give animation, grace, and exhaustless vigor to the wisdom, the experience, and the gravity of age.

3. To others, he may be present, as he sat in the chamber of sickness, cheerful, majestic, gentle,—his mind clear,—his heart warm,—his hope fixed on Heaven, peacefully preparing for his last, great change. To the memory of the minister of God, he appears as the penitent, humble, and peaceful Christian, who received him with the affection of a father, and joined with him in solemn sacrament and prayer, with the gentleness of a woman, and the humility of a child. "Out of the strong came forth sweetness!" "How is the strong staff broken, and the beautiful rod!"

4. But not before this assembly only, does the venerable image of the departed statesman this day distinctly stand; for more than a thousand miles, east, west, north, and south, it is known and remembered at this place and hour, a Nation's representatives assemble to do honor to him whose fame is now a Nation's heritage,—a Nation's mighty heart throbs against this Capitol, and beats through you.

5. In many cities, banners droop, bells toll, cannons boom, funeral draperies wave. In crowded streets, and on surrounding wharves, upon steamboats, upon rail-cars, in fields, in workshops, in homes, in schools, millions of men, women, and children, have their thoughts fixed upon this scene, and say mournfully to each other, this is the hour, in which, at the Capitol, the Nation's representatives are burying HENRY CLAY.

6. Burying HENRY CLAY! Bury the records of your country's history,—bury the hearts of living millions,—bury

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the mountains, the rivers, the lakes, and the spreading lands from sea to sea, with which his name is inseparably associated, and even then you would not bury HENRY CLAY; for he lives in other lands, and speaks in other tongues, and to other times than ours.

7. A great mind, a great heart, a great orator, a great career, have been consigned to history. She will record his rare gifts of deep insight, keen discrimination, clear statement, rapid combination, plain, direct, and convincing logic. She will love to dwell on that large, generous, magnanimous, open, forgiving heart.

8. She will linger with fond delight on the recorded or traditional stories of an eloquence that was so masterful and stirring, because it was but himself struggling to come forth on living words, because though the words were brave, and strong, and beautiful, and melodious, it was felt that behind them there was a soul braver, stronger, more beautiful, and more melodious than language could express.

9. She will point to a career of statesmanship which has, to a remarkable extent, stamped itself on the public policy of the country, and reached in beneficent, practical results, the fields, the looms, the commercial marts, and the quiet homes of all the land, where his name was with the departed fathers, and is with the living children, and will be with successive generations, an honored household word.

10. I feel, as a man, the grandeur of this career, but, as an immortal, with this broken wreck of mortality before me, with this scene, as the end of all human glory, I feel that no career is truly great, but that of him who, whether he be illustrious or obscure, lives to the future in the present, and, linking himself to the spiritual world, draws from God the life, the rule, the motive, and the reward of all his labor.

QUESTIONS.—1. In what various aspects to different persons may Mr. Clay be supposed to have appeared at the time of his death? 2. What does the speaker say of burying him? 3. How will history regard his memory? 4. What is the only truly great career?

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LESSON CXLV.

WORDS FOR SPELLING AND DEFINING.

MIEN, aspect; look.
CHAM′ PI ON, hero; advocate.
CA′ DENCE, tones; sound.
CON′ SE CRA TED, sanctified.

HENRY CLAY.

GEORGE D. PRENTICE.

1. With voice and mien of stern control,
   He stood among the great and proud,
And words of fire burst from his soul,
   Like lightnings from the tempest-cloud;
His high and deathless themes were crowned
   With glory of his genius born,
And gloom and ruin darkly frowned,
   Where fell his bolts of wrath and scorn.

2. (*pl.*) But he is gone, the free, the bold,
   The champion of his country's right;
His burning eye is dim and cold,
   And mute his voice of conscious might.
Oh, no! not mute; (<) the stirring call
   Can startle tyrants on their thrones,
And on the hearts of nations fall
   More awful than his living tones.

3. The impulse that his spirit gave
   To human thought's wild, stormy sea,
Will heave and thrill through every wave
   Of that great deep eternally;
And the all-circling atmosphere,
   With which is blent his breath of flame,
Will sound with cadence deep and clear,
   In storm and calm, his voice and name.

4. His words that, like a bugle blast,
   Erst rang along the Grecian shore,
And o'er the hoary Andes passed,
   Will still ring on for evermore.
Great LIBERTY will catch the sounds,
   And start to newer, brighter life,
And summon from Earth's utmost bounds
   Her children to the glorious strife.

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5. Unnumbered pilgrims o'er the wave,
In the far ages yet to be,
Will come to kneel beside his grave,
And hail him prophet of the free.
(*a.*) 'Tis holier ground, that lowly bed,
In which his moldering form is laid,
Than fields where Liberty has bled
Beside her broken, battle-blade.

6. Who, now, in danger's fearful hour,
When all around is wild and dark,
Shall guide with voice, and arm of power,
Our freedom's consecrated ark?
(*pl.*) With stricken hearts, O God, to Thee,
Beneath whose feet the stars are dust,
We bow, and ask that Thou wilt be,
Through every ill, our stay and trust.

QUESTIONS.—1. What is said of Mr. Clay's oratory? 2. What will be the effect of his eloquence on future generations? 3. What is said of the ground where he is buried? 4. With what petition does the piece close? 5. How, according to the notation, should this piece be read?

LESSON CXLVI.

WORDS FOR SPELLING AND DEFINING.

AU GUST', grand; majestic.
FOR TU' I TOUS, accidental.
CON' COURSE, a running together.
AT TRACT' IVE, drawing to.
IL LU MIN A' TION, light.
AN NI' HI LATE, destroy.
AF FIRM', assert; declare.
DEM' ON STRATES, shows; proves.
LU' MIN A RY, body giving light.
IN COM PRE HENS' I BLE, that can not be comprehended.
IN AC CESS' I BLE, unapproachable.
DIS PERS' ED, scattered.
IL LIM' IT A BLE, boundless.
UN SEARCH' A BLE, inscrutable.

THE SUN AN EXHIBITION OF OMNIPOTENCE.

THOMAS DICK.

1. What a glorious idea does such an object, as the Sun, present to us of the grandeur of the Deity and the energies of Omnipotence! There is no single object within the range

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of our knowledge, that affords a more striking and august emblem of its Great Creator. In its luster, in its magnitude, in its energy, in its boundless influence, and in its beneficial effects on this earth, and on surrounding worlds, there is a more bright display of Divine perfection, than in any other material being with which we are acquainted:

2. "Great source of day, best image here below
Of thy Creator,—ever pouring wide,
From world to world, the vital ocean round:
On Nature write, with every beam, His praise!"

3. Could such a magnificent orb have been produced by a fortuitous concourse of atoms, and placed in its proper position to distribute light and attractive influence to the worlds which roll around it? Could chance have directed the distance, at which it should be placed from the respective planets, or the size, to which it should be expanded, in order to diffuse its energies to the remotest part of the system?

4. Could chance have impressed upon it the laws requisite for sustaining, in their courses, all the bodies dependent on it, or have endowed it with a source of illumination which has been preserved in action from age to age? To affirm such positions would be to undermine and annihilate the principles of all our reasonings. The existence of the Sun proves the existence of an Eternal and Supreme Divinity, and, at the same time, demonstrates His omnipotent power, His uncontrollable agency, the depths of His wisdom, and the riches of His beneficence.

5. If such a luminary be so glorious and incomprehensible, what must its Great Creator be? If its splendor be so dazzling to our eyes, and its magnitude so overpowering to our imagination, what must He be, who lighted up that magnificent orb, and bade a retinue of worlds revolve around it,—who "dwells in light inaccessible, to which no mortal eye can approach?"

6. If the Sun is only one of many myriads of similar globes, dispersed throughout the illimitable tracts of creation,

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how great, how glorious, how far surpassing human comprehension, must be the plans and the attributes of the infinite and Eternal Creator! "His greatness is unsearchable, and His ways past finding out." Could we thoroughly comprehend the depths of His perfections, or the grandeur of His empire, He would cease to be God, or we should cease to be limited and dependent beings.

7. But, in presenting to our view such magnificent objects, it is evidently His intention that we should rise, in our contemplations, from the effect to the cause, from the creature to the Creator, from the visible splendors and magnificence of creation to the invisible glories of Him who sits on the throne of the universe, "whose kingdom ruleth over all, and before whom all nations are counted as less than nothing and vanity."

QUESTIONS.—1. What idea does the sun present to us? 2. Of what does it afford a thrilling emblem? 3. What questions are propounded in the 3d and 4th paragraphs? 4. Of what does the sun prove the existence, power, and agency? 5. What, in the 5th paragraph? 6. What was the evident intention of the Creator in presenting to our view such magnificent objects?

LESSON CXLVII.

WORDS FOR SPELLING AND DEFINING.

IN VOKE′, call upon.
COR RO′ SIONS, frictions.
REN O VA′ TION, renewal.
AP PAR′ EL ED, clothed.
EN SHRIN′ ED, inclosed.
IN SENS′ ATE, unconscious.
SEM′ BLANCE, appearance.
CON′ TOUR, outline.
RE-LUM′ ING, lighting again.
HA′ LO, luminous circle.
DI LATE′, enlarge; expand.
IN DE STRUCT′ I BLE, imperishable.
IR RE VERS′ I BLE, unchangeable.
OB LIT′ ER ATE, blot out.
E MAN CI PA′ TION, freedom.
AUS′ PI CES, protection; favor.
USH′ ER ED, introduced.
TRANS CEND′ ENT, surpassing.

1. MEM′ NON was, according to some accounts, a king of Ethiopia, according to others, of the Assyrians. After death he was worshiped as a sort of demi-god. There are still to be seen, at Thebes, remains of colossal statues of this celebrated hero. One of these, it is affirmed, used to utter a joyful sound, when the sun rose and shone upon it; when, however, the sun set, the sound was sad and mournful.

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AN APPEAL ON BEHALF OF TEMPERANCE AND VIRTUE.

HORACE MANN.

1. I invoke the sons of genius, through the sure promotion and supremacy of this cause, to add a luster to their names, which the highest perfection of their own beautiful arts can never give, and which no corrosions of time can ever impair.

2. Painters, sculptors, representatives of a race whose eldest born dwelt amid forms of eternal beauty, and whose hallowed spirits, in every age, have presided over the sanctuaries where genius has worshiped; know you not that there are forms of loftier beauty than any which ever shone in the galleries of art; souls, *souls*, created in the very likeness of God, but now faded, blackened, defiled, deformed, yet still capable of renovation, still capable of being appareled in such celestial covering, and of bearing such a divine impress, as no skill of human artist can ever émulate?

3. I know that the out-raying gladness of the forms which quicken beneath your plastic skill, betoken to the eye of sense a living spirit within; yet reason assures us, that, though we call them "divine," they are still unconscious. However deeply they may thrill or ravish us, we know their charms are external only; that no immortal spirit is enshrined beneath their surface; that conscience, benevolence, and joy, are not their attributes.

4. Spare, then, a brief hour, to shed actual blessedness on bosoms whose heavings and anguish are no illusion of the senses. Leave, for a time, the dead marble and the insensate canvas; mount up to higher conceptions of art than to give coloring, however brilliant, or shape, however exquisite, to inanimate forms; go from perishable matter to the imperishable spirit, and pour blissful feelings deep inward, along the agonized nerve, and the quivering heart-strings.

5. You shape the semblance of divinest contour and features, but they are cold and motionless; their very existence to themselves is death, and day and night are alike

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darkness to them: is it not nobler to waken, all the day long, in redeemed households, such spontaneous songs of joy as the statue of [1]Memnon never uttered, and to send dreams of paradise, by night, to visit the once thorny pillow of wife and children?

6. Rise, then, from the feigned to the real, and, by reluming the human countenance with the light of long-departed joys, convert your long-departed joys, convert your own loveliest emblems into glorious realities. As you await a happy moment of inspiration to give the last, lighting-up touches to your own choicest works; so seize the higher inspirations of benevolence to solace the disconsolate, and thus give a hallowing finish, an unfading halo, to your own fame, and consecrate the immortality you win.

7. YOUNG MEN, you last, you *chiefest*, let me implore! You, whose precious privilege it still is, to make life long by commencing the performance of its duties early! Where lie your own welfare, your own honor, your own blessedness? Lie they not in that future course of life which is to flow out of your own minds and hearts, and which your own hands are to fashion, as the temple is fashioned by the builder? *The Future*, that greatest heritage on earth, is all your own. Dilate, expand your thoughts to some comprehension of its value.

8. Each day is a tablet which is put into your hands, unmarked by a single line. Your thoughts, your resolves, your deeds, for that day, are engraven upon it; it is then taken away and deposited in the chambers of the indestructible Past. There, by an irreversible law of God, it must remain forever; nor time, nor decay, nor man, nor angels, can ever obliterate a word of its eternal record. Let that record be your glory, and not your shame, forever.

9. When a Roman youth passed from minority to manhood, when he ceased to be a child in the family, and became a pillar of the State, the day of his emancipation was celebrated with solemn services. The ceremony of putting on the graceful garment of manhood, in token that the duties

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of manhood were then to be assumed, was performed on some great festival day of the nation, amid crowds of assembled friends, and under the auspices of his household gods.

10. Thence, in long procession, they moved to some public temple, where, with songs and vows, they implored the divinities to crown with honor and usefulness the life of the new-born citizen; while he himself was commended, and, as it were, apprenticed, to the example of some of the city's illustrious men. Such were the solemn rites and aspirations which ushered a young man into life in pagan Rome. What holy resolutions, then, what self-consecration of the entire life to truth and duty, befit the aspiring and ingenuous youth of the American republic!

11. As your fathers are swiftly passing away into the realms of science, do not all the transcendent interests of society, its prosperity, its happiness, its honor in distant lands and in distant times, devolve upon you? How is all that is precious, in our public institutions, to be ennobled, and transmitted, from early ancestors to late posterity, unless one generation after another shall receive and improve, and then pass it onward, as from hand to hand?

12. Grasp, then, this conception of your high destiny. Embody it in deeds. Your power to fulfill it, is the choicest boon of Heaven; and ere the habits, the morals, the institutions of society, pass beyond your reach forever, redeem them from all pollution, cast out from them the seeds of death and every element of decay, and imbue them with the immortal strength of knowledge, purity, and Temperance.

QUESTIONS.—1. What question is addressed to painters and sculptors? 2. For what are they desired to spare a brief hour? 3. How is it suggested that songs of joy may be wakened? 4. What does he call upon young men to do? 5. What is said of the ceremony of passing a Roman youth from his minority to manhood? 6. With what exhortation does the piece conclude?

Are the questions in the 2d and 5th paragraphs direct or indirect? What rule for the rising inflection on *builder*, 7th paragraph? Why the rising inflection on *you*, 11th paragraph?

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LESSON CXLVIII.

WORDS FOR SPELLING AND DEFINING.

Ac cus′ ing, blaming.
An tique′, ancient; old.
In′ grates, ungrateful persons.
Ad just′, arrange; settle.
Do mains′, possessions.
A ghast′, struck with fear.
Le′ gal, according to law.
Un maim′ ed, not disabled.
Im pell′ ed, urged.
A wry′, turned one side.
Cha grin′ ed, mortified; vexed
De tail′ ed, related.

THE ACCUSING-BELL.

FROM THE GERMAN OF LANGBEIN, BY J. N. M'ELLIGOTT.

1. What means that wondrous belfry there
Within the market-place,
With neither gate nor door to bar
The wingéd wind's fleet pace?
Do men rejóice, or do they mòan,
When this old bell is heard?
Besides, what means that form of stone—
The lofty steed there reared?

2. 'Tis oft that passing strangers ask:
"What can these wonders be?"
Be mine, my friend, the cheerful task
To tell the tale to thee:
"Ingratitude's Accusing-bell,"
This antique thing they call:
With glory round it hover still
Our fathers' spirits all.

3. Unthankfulness, e'en in *their* day,
Was this world's foul reward;
Hence did they here this form display,
And, by it, ingrates awed.
Whoever felt that serpent's sting,
To him the right was given,
Himself the accusing-bell to ring,
Though it were midnight even.

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4. Then, day or night, in frost or thaw,
Come forth the judges must,
And seek, according to the law,
The matter to adjust.
Then weighed not rank, then weighed not gold,
Alike stood slave and lord;
Those judges were not awed nor sold:
They spoke the righteous word.

5. Within the century just expired,
Near here there lived a soul,
Who had, by luck or trade, acquired
Of wide domains control.
Of riches told his costly dress,
And style of life, of course;
For use he kept,—for show no less,
A splendid saddle horse.

6 When riding once, at twilight dim,
Forth rushed six robbers fell,
From thickets dark, and set on him
With tiger spring and yell.
Now all aghast, his menaced life
Seemed on a hair suspended;
When, lo! against the fearful strife
His horse's speed defended.

7. All white with foam, the steed soon brought
His master home unmaimed;
When he, impelled by grateful thought,
His horse's worth proclaimed;
Then gravely made this solemn vow:—
"To thee, my gallant gray,
Prime oats abundant I'll allow,
Until thy latest day."

8. At length, the horse grew old and sick,—
Was stiff, and lame, and blind;
When gratitude, alas! too quick
Forsook his master's mind.
He basely sought the beast to sell;
But vain his efforts all;
Then suddenly, with spirit fell,
He drove him from his stall.

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9. And there he stood the door-way near,
Till eight hours passed round;
And oft inclines his listening ear
When steps within resound.
And now the stars shed forth their light:
Poor horse! unhoused, unfed:
Thus doomed to pass the chilly night,
The frosty stones his bed.

10. Still lingering there the following day,
The wretched creature stood;
Till forced by hunger's sting away
To seek for needed food.
Around him, though the sun bright beamed,
Thick darkness drew her curtain;
And he that once all wingéd seemed,
Now walked with step uncertain.

11. His right foot slow he forward moved,
Before a step he trode;
And, step by step, he testing proved
The safety of the road.
Thus groping sadly through the streets,
He grazes 'long the ground;
And grasps at every straw he meets,
As precious treasure found.

12. At last, by hunger's fiercer might,
To skin and bones brought near,
He stumbled once, at dead of night,
Into the Bell-house here.
All eager, 'neath starvation's pang,
He seized the bell-rope there;
And, while he gnawed, the old bell rang
Loud through the midnight air.

13. The startled judges hurrying came,
According to the law;
And loud exclaimed, in wonder's name,
When they the ringer saw.
They went not back, in sportive mood,
Their downy beds to seek;
But all amazed, they cried:—"'Tis God
That through this bell doth speak!"

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14. Straightway they send, in legal form,
The ingrate forth to bring;
Who, when aroused, began to storm:—
"You dream! What means this thing?"
He came; and soon, though proud his air,
Sunk tamely to the ground;
When, mid the court assembled there,
His hapless horse he found.

15. "Know'st thou this creature?" so accost
Him all the court arrayed.
"Had not thy life long since been lost
But for his timely aid?
And how dost thou his service pay?
Thou giv'st him, man of ice!
To storms, to boyish sport, a prey,
And hunger's pinching vice.

16. "*The accusing-bell* has duly tolled;
The plaintiff here you see;
The facts excuseless crime unfold,
And, therefore, we decree:—
That you take back that faithful steed;
Give him his stall anew;
Supply his every proper need,
As Christian man should do."

17. The rich man sighed; he looked awry,
Chagrined and vexed, of course;
Yet, conscious of a crime so high,
He homeward led the horse.
Thus, as the records briefly show,
I've detailed all the facts;
Hence, from that horse of stone, you know
Our noble fathers' acts.

QUESTIONS.—1. What two remarkable objects are alluded to in the first stanza? 2. What had passing strangers often asked? 3. What did the imagination of the poet represent as still hovering round the accusing-bell? 4. To whom was the right given to ring that bell? 5. When were the judges obliged to come forth? 6. What was their duty? 7. What, their character? 8. What leading particulars are referred to in the remaining stanzas?

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LESSON CXLIX.

WORDS FOR SPELLING AND DEFINING.

E LU′ CI DATES, illustrates.
KNOLL′ ING, knelling.
IN TREP′ ID, fearless; undaunted.
RE PENT′ ANT, sorrowing for sins.
A POS′ TRO PHE, digressive address.
PA′ THOS, tender emotions.
IN FAT′ U A TED, foolish.
SHAT′ TER ED, broken; disordered.
REM′ NANT, remainder.
TEN′ OR, course; character.
SUB′ SE QUENT, succeeding.
TEM PEST′ U OUS, turbulent.
CA REER′, course of action.

SOUND, A PRINCIPLE OF MENTAL ASSOCIATION.

JOHN KIDD.

1. Of all the objects of sense, sound, perhaps, as a principle of mental association, the most powerfully excites a recollection of past scenes and feelings. Shakspeare briefly elucidates this principle in these lines:—

"Yet the first bringer of unwelcome news
Hath but a losing office; and his tongue
Sounds ever after as a sullen bell,
Remembered knolling a departed friend."

2. The author of the "Pleasures of Memory" not less forcibly illustrates the same principle.

"The intrepid Swiss, who guards a foreign shore,
Condemned to climb his mountain cliffs no more,
If chance to hear the song so sweetly wild,
Which, on those cliffs, his infant hours beguiled,
Melts at the long-lost scenes that round him rise,
And sinks a martyr to repentant sighs."

3. Nor is the principle less powerfully illustrated in that most beautiful Psalm beginning with the words: "By the rivers of Babylon we sat down and wept;" for who can read that affecting apostrophe: "How shall we sing the Lord's song in a strange land?" without entering into all the pathos of the scene represented by the sacred poet to the imagination? But, if an individual instance of the truth of the

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present position was to be selected, it would not be possible, perhaps, to find one more impressive than that which has been recorded of the late emperor of the French.

4. It is said that, at that period of his life, when the consequences of his infatuated conduct had fully developed themselves in unforseen reverses, Napoleon, driven to the necessity of defending himself within his own kingdom, with the shattered remnant of his army, had taken up a position at Brienne, the very spot where he had received the rudiments of his early education; when unexpectedly, and while he was anxiously employed in a practical application of those military principles which first exercised the energies of his young mind in the college of Brienne, his attention was arrested by the sound of the church clock.

5. The pomp of his imperial court, and even the glories of Marengo and of Austerlitz, faded for a moment from his regard, and almost from his recollection. Fixed for a while to the spot on which he stood, in motionless attention to the well-known sound, he, at length, gave utterance to his feelings, and condemned the tenor of all his subsequent life, by confessing, that the hours then brought back to his recollection, were happier than any he had experienced throughout the whole course of his tempestuous career.

QUESTIONS.—1. What is said of sound in the 1st paragraph? 2. What passage from Shakspeare? 3. What passage of poetry is quoted in the 2d paragraph? 4. By what quotation from the Psalms does the author further illustrate his position? 5. How is it illustrated in the case of Bonaparte?

LESSON CL.

WORDS FOR SPELLING AND DEFINING.

CHAR′ I TY, love; benevolence.
CYM′ BAL, musical instrument of brass, in form like a dish.
PROPH′ E CY, prediction.
VAUNT′ ETH, boasts.
UN SEEM′ LY, unbecomingly.
PRO VOK′ ED, excited.
IN IQ′ UI TY, wickedness.
VAN′ ISH, disappear.
A BID′ ETH, remains; continues.

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CHARITY.

BIBLE.

1. Though I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass, or a tinkling cymbal.

2. And, though I have the gifts of prophecy, and understand all mysteries, and all knowledge; and though I have all faith, so that I could remove mountains, and have not charity, I am nothing.

3. And, though I bestow all my goods to feed the poor, and though I give my body to be burned, and have not charity, it profiteth me nothing.

4. Charity suffereth long, and is kind; charity envieth not; charity vaunteth not itself, is not puffed up, doth not behave itself unseemly, seeketh not her own, is not easily provoked, thinketh no evil; rejoiceth not in iniquity, but rejoiceth in the truth; beareth all things, believeth all things, hopeth all things, endureth all things.

5. Charity never faileth; but whether there be prophecies, they shall fail; whether there be tongues, they shall cease; whether there be knowledge, it shall vanish away.

6. For we know in part, and we prophesy in part; but, when that which is perfect is come, then that which is in part shall be done away.

7. When I was a child, I spake as a child, I understood as a child, I thought as a child; but, when I became a man, I put away childish things.

8. For now we see through a glass, darkly; but then face to face; now I know in part; but then shall I know even as also I am known.

9. And now abideth faith, hope, charity, these three, but the greatest of these is charity.

QUESTIONS.—1. What is the true import of the word *Charity* in this piece? *Ans.* LOVE; that is, such good will, or affectionate regard for others, as is ever ready to display itself in kind words and benevolent deeds. 2. What does the apostle declare himself to be without charity? 3. What things become profitless without charity? 4. How is charity described in the 4th paragraph?

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LESSON CLI.

WORDS FOR SPELLING AND DEFINING.

A E′ RI AL, high in air.
MUS′ ING, meditating.
EN CHANT′ MENT, magic charm.
OB LIV′ I ON, forgetfulness.
FU TU′ RI TY, future time.
AN TIC′ I PA TED, foretasted.
PIC′ TUR ED, represented.
RAP′ TURE, ecstasy.
PEAL′ ED, resounded.
UN DIS MAY′ ED, courageous.

PLEASURES OF HOPE.

THOMAS CAMPBELL.

1. At summer's eve, when heaven's aërial bow
Spans, with bright arch, the glittering hills below,
Why to yon mountain turns the musing eye,
Whose sun-bright summit mingles with the sky?
Why do these hills of shadowy tint appear
More sweet than all the landscape smiling near?
'Tis distance lends enchantment to the view,
And robes the mountain with its azure hue.

2. Thus, with delight, we linger to survey
The promised joys of life's unmeasured way;
Thus, from afar, each dim-discovered scene
More pleasing seems than all the past hath been;
And every form that fancy can repair
From dark oblivion, glows divinely there.

3. What potent spirit guides the raptured eye
To pierce the shades of dim futùrity?
Can Wisdom lend, with all her boasted power,
The pledge of joys' anticipated hóur?
Or, if she holds an image to the view,
'Tis nature pictured too severely true.
With thee, sweet Hope, resides the heavenly light,
That pours remotest rapture on the sight;
Thine is the charm of life's bewildered way,
That calls each slumbering passion into play.

4. Eternal Hope! when yonder spheres sublime
Pealed their first notes to sound the march of Time,
Thy joyous youth began,—but not to fade,
When all thy sister planets have decayed,

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When, wrapt in fire, the realms of ether glow,
And Heaven's last thunder shakes the world below,
Thou, undismayed, shalt o'er the ruins smile,
And light thy torch at Nature's funeral pile.

QUESTIONS.—1. What lends enchantment to the view? 2. What is it that thus makes us look with greater interest upon distant objects? 3. How does Wisdom differ from Hope? 4. What is meant by the spheres pealing their notes to sound the march of Time? 5. What is said of the endurance of Hope?

Why the falling inflection on *futurity*, and the rising inflection on *hour*, 3d stanza?

LESSON CLII.

WORDS FOR SPELLING AND DEFINING.

FLICK′ ER ING, fluttering.
RE FRAIN′, burden of a song.
UN FURL′, unfold; spread.
COR′ RI DORS, covered ways.
CLAR′ I ON, kind of trumpet.
A DIEU′, farewell.

"GOD BLESS OUR STARS FOREVER!"

BENJAMIN F. TAYLOR.

1. "God bless our stars forever!"
'Tis the burden of the song,
Where the sail through hollow midnight
Is flickering along;
When a ribbon of blue heaven
Is gleaming through the clouds,
With a star or two upon it,
For the sailor in the shrouds.

2. "God bless our stars forever!"
It is Liberty's refrain,
From the snows of wild Nevada
To the sounding woods of Maine;
Where the green Multnomah wanders,
Where the Alabama rests,
Where the Thunder shakes his turban
Over Alleghany's crests.

3. Where the mountains of New England
Mock Atlantic's stormy main,

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Where God's palm imprints the Prairie
With the type of Heaven again,—
Where the mirrored morn is dawning,
Link to link, our lakes along,
And Sacramento's Golden Gate
Swinging open to the song—

4. There and there! "Our stars forever!"
How it echoes! How it thrills!
Blot that banner? Why, they bore it
When no sunset bathed the hills.
Now over Bunker see it billow,
Now at Bennington it waves,
Ticonderoga swells beneath,
And Saratoga's graves!

5. Oh! long ago at Lexington,
And above those minute-men,
The "Old Thirteen" were blazing bright—
There were *only* thirteen then!
God's OWN stars are gleaming through it,—
Stars not woven in its thread,
Unfurl it, and that flag will glitter
With the heaven overhead.

6. Oh! it waved above the Pilgrims,
On the pinions of the prayer;
And it billowed o'er the battle,
On the surges of the air;
Oh! the stars have risen in it,
Till the Eagle waits the sun,
And Freedom from her mountain watch
Has counted "Thirty-one."

7. When the weary Years are halting,
In the mighty march of Time,
And no *new* ones throng the threshold
Of its corridors sublime;
When the clarion call, "close up!"
Rings along the line no more,
Then adieu, thou blessed Banner,
THEN adieu, and not before!

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LESSON CLIII.

WORDS FOR SPELLING AND DEFINING.

Ad′ age, proverb; old saying.
Fi del′ i ty, faithfulness.
Con stit′ u ents, electors.
Chal′ lange, call forth.
Ar′ dent, warm; passionate.
Ad her′ ed, clung to.
Fil′ ial, becoming a child.
Dis′ cord, disagreement; strife.
Rec′ on cil ed, conciliated.
Es pous′ ed, took up.
Ri′ val ship, a vying together.
Per′ il ed, endangered.
Im pen′ e tra ble, that can not be entered.
Sur viv′ ed, outlived.
In vin′ ci ble, unconquerable.

SOUTH CAROLINA DURING THE REVOLUTION.

HAYNE.

1. The senator* from Massachusetts has thought proper to cast the first stone, and, if he shall find, according to the homely adage, "that he lives in a glass house," on his head be the consequences. The gentleman has made a great flourish about his fidelity to Massachusetts. I shall make no professions of zeal for the interests and honor of South Carolina;—of that my constituents shall judge. If there be one State in the union, Mr. President, (and I say it not in a boastful spirit,) that may challenge comparison with any other for a uniform, zealous, ardent, and uncalculating devotion to the union, that State is South Carolina.

2. Sir, from the very commencement of the Revolution up to this hour, there is no sacrifice, however great, she has not cheerfully made; no service she has ever hesitated to perform. She has adhered to you, in your prosperity; but, in your adversity, she has clung to you with more than filial affection. No matter what was the condition of her domestic affairs, though deprived of her resources, divided by parties, or surrounded by difficulties, the call of the country has been to her, as the voice of God.

3. Domestic discord ceased at the sound, every man became, at once, reconciled to his brethren, and the sons of Carolina were all seen crowding together to the temple,

* Hon. Daniel Webster.

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bringing their gifts to the altar of their common country. What, sir, was the conduct of the South during the Revolution? Sir, I honor New England for her conduct in the glorious struggle; but great as is the praise which belongs to her, I think, at least, equal honor is due to the South.

4. They espoused the quarrel of their brethren with generous zeal, which did not suffer them to stop to calculate their interest in the dispute. Favorites of the mother country, possessed of neither ships nor seamen to create commercial rivalship, they might have found, in their situation, a guaranty that their trade would be forever fostered and protected by Great Britain. But trampling on all considerations, either of interest or of safety, they rushed into the conflict, and fighting for principles, periled all in the sacred cause of freedom.

5. Never was there exhibited in the history of the world, higher examples of noble daring, dreadful suffering, and heroic endurance, than by the whigs of Carolina during that Revolution. The whole State, from the mountain to the sea, was overrun by an overwhelming force of the enemy. The fruits of industry perished on the spot where they were produced, or were consumed by the foe.

6. The "plains of Carolina" drank up the most precious blood of her citizens: black and smoking ruins marked the places which had been the habitations of her children! Driven from their homes into the gloomy and almost impenetrable swamps, even there the spirit of liberty survived, and South Carolina, sustained by the example of her Sumpters and her Marions, proved by her conduct that, though her soil might be overrun, the spirit of her people was invincible.

QUESTIONS.—1. What does Mr. Hayne claim for South Carolina in the 1st and 2d paragraphs? 2. What credit does he allow to New England in respect to the American revolution? 3. What sacrifices does he say South Carolina made in that revolution?

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LESSON CLIV.

WORDS FOR SPELLING AND DEFINING.

Eu lo′ gi um, eulogy; praise.
Con cur′ rence, agreement.
Cir cum scrib′ ed, limited.
Lo′ cal, confined to one place.
Gan′ gren ed, mortified.
Tithe, tenth part.
Cleave, adhere; stick.
Re cur′, return; come back.
Al ien a′ tion, estrangement.
En co′ mi um, commendation.
Nur′ tur ed, nourished.
Dis un′ ion, separation.
Sal′ u ta ry, wholesome.
Or′ i gin, first existence; source.

SOUTH CAROLINA AND MASSACHUSETTS.

DANIEL WEBSTER.

1. The eulogium pronounced on the character of the State of South Carolina, by the honorable gentleman,* for her Revolutionary and other merits, meets my hearty concurrence. I shall not acknowledge that the honorable member goes before me in regard for whatever of distinguished talent, or distinguished character, South Carolina has produced.

2. I claim part of the honor: I partake in the pride of her great names. I claim them for countrymen, one and all. The Laurenses, the Rutledges, the Pinckneys, the Sumpters, the Marions,—Americans all, whose fame is no more to be hemmed in by state lines, than their talents and patriotism were capable of being circumscribed within the same narrow limits.

3. In their day and generation they served and honored the country, and the whole country, and their renown is of the treasures of the whole country. Him, whose honored name the gentleman bears himself, does he esteem me less capable of gratitude for his patriotism, or sympathy for his sufferings, than if his eyes had first opened upon the light of Massachusetts, instead of South Carolina?

4. Sir, does he suppose it in his power to exhibit a Carolina name so bright as to produce envy in my bosom? No, sir;—increased gratification and delight rather. Sir, I thank God, that, if I am gifted with little of the spirit

* Hon. Mr. Hayne, of South Carolina.

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which is said to be able to raise mortals to the skies, I have yet none, as I trust, of that other spirit which would drag angels down!

5. When I shall be found, sir, in my place here in the Senate, or elsewhere, to sneer at public merit, because it happens to spring up beyond the little limits of my own State or neighborhood; when I refuse, for any such cause, or for *any* cause, the homage due to American talent, to elevated patriotism, to sincere devotion to liberty and the country; or, if I see an uncommon endowment of Heaven,—if I see extraordinary capacity and virtue in any son of the South,—and if, moved by local prejudice, or gangrened by State jealousy, I get up here to abate the tithe of a hair from his just character and just fame, may my tongue cleave to the roof of my mouth!

6. Sir, let me recur to pleasing recollections; let me indulge in refreshing remembrances of the past; let me remind you that, in early times, no States cherished greater harmony, both of principle and feeling, than Massachusetts and South Carolina. Would to God that harmony might again return! Shoulder to shoulder they went through the Revolution; hand in hand they stood round the administration of Washington, and felt his own great arm lean on them for support. Unkind feeling, if it exist, alienation and distrust are the growth, unnatural to such soils, of false principles since sown. They are weeds, the seeds of which that same great arm never scattered.

7. Mr. President, I shall enter on no encomium upon Massachusetts; she needs none. There she is; behold her and judge for yourselves. There is her history; the world knows it by heart. The past, at least, is secure. There is Boston, and Concord, and Lexington, and Bunker Hill, and there they will remain forever. The bones of her sons, fallen in the great struggle for independence, now lie mingled with the soil of every State, from New England to Georgia; and there they will lie forever.

8. And, sir, where American liberty raised its first voice,

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and where its youth was nurtured and sustained, there it still lives, in the strength of its manhood, and full of its original spirit. If discord and disunion shall wound it,—if party strife and blind ambition shall hawk at and tear it,—if folly and madness,—if uneasiness, under salutary and necessary restraint, shall succeed to separate it from that union, by which alone its existence is made sure, it will stand in the end by the side of that cradle, in which its fancy was rocked; it will stretch forth its arm with whatever of vigor it may still retain, over the friends who gather around it; and it will fall, at last, if fall it must, amidst the proudest monuments of its own glory, and on the very spot of its origin.

QUESTIONS.—1. In what does Mr. Webster claim a part of the honor and pride? 2. What does he say of the great men of South Carolina? 3. How does he repel the imputation of envy? 4. What pleasing recollections does he recur to in the 6th paragraph? 5. In what terms does he allude to Massachusetts in the 7th and 8th paragraphs?

LESSON CLV.

WORDS FOR SPELLING AND DEFINING.

SUBT′ LE, acute.
SUR PASS′ ING LY, exceedingly.
IN DUC′ TION, act of deriving general inferences from particular facts.
COM BIN′ ED, united; associated.
CI VIL′ IAN, one skilled in law.
CON′ TRO VERT ED, disputed.
CON CED′ ED, yielded; granted.
UN AP PROACH′ A BLE, that can not be approached.
IN TENSE′ LY, very closely.
PREC′ E DENTS, prior examples.
IM PER CEP′ TI BLY, in a manner unnoticed.
FO′ RUM, court; tribunal.
PUB′ LI CIST, one who treats the rights of nations.
UN DIS TIN′ GUISH A BLE, imperceptible.
CE MENT′ ED, firmly united.
CON SOL′ I DA TED, made solid.
VE′ HE MENCE, animated fervor
MASS′ IVE, weighty.

1. THOM′ AS ERS′ KINE, a most celebrated English lawyer, born in 1750, died in 1823.

2. AL EX AN′ DER HAM′ IL TON, a celebrated American statesman, was born in 1757, and was killed in a duel with Colonel Burr at

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Hoboken, in New Jersey, nearly opposite to the city of New York, on the 11th of July, 1804.

3. De mos' the nes, (see note, p. 56.)

4. Cic' e ro, a celebrated Roman orator, born B. C. 106, and died B. C. 43.

5. John Mil' ton, (see note, p. 228.)

6. Ed' mund Burke, (see note, p. 212.)

7. West' min ster, a city of Middlesex, England, the seat of government, the residence of royalty, and the center of fashion, is now so united with London, that, in appearance, they form one city, though they have separate jurisdictions.

DANIEL WEBSTER AS AN ORATOR.

WILLIAM H. SEWARD.

1. Daniel Webster's mind was not subtle, but it was clear. It was surpassingly logical in the exercise of induction, and equally vigorous and majestic in all its movements; and yet he possessed an imagination so strong, that if it had been combined with even a moderated enthusiasm of temper, would have overturned the excellent balance of his powers. The civilian rises in this, as in other Republics, by the practice of eloquence, and so Daniel Webster became an orator—the first of orators.

2. Whatever else concerning him has been controverted by anybody, the fifty thousand lawyers of the United States, interested to deny his pretensions, conceded to him an unapproachable supremacy at the bar. How did he win that high place? Where others studied laboriously, he meditated intensely. Where others appealed to the prejudices and passions of courts and juries, he addressed only their understandings. Where others lost themselves among the streams, he ascended to the fountain. While they sought the rules of law among conflicting precedents, he found them in the eternal principles of reason and justice.

3. But it is conceding too much to the legal profession to call Daniel Webster a lawyer. Lawyers speak for clients and their interests; he seemed always to be speaking for his country and for truth. So he rose imperceptibly above his

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profession; and, while yet in the Forum, he stood before the world a Publicist. In this felicity, he resembled, while he surpassed [1]Erskine, who taught the courts at [7]Westminster the law of moral responsibility; and he approached [2]Hamilton, who educated the courts at Washington, in the Constitution of their country and the philosophy of government.

4. An undistinguishable line divides this high province of the Forum from the Senate, to which his philosophy and eloquence were perfectly adapted. Here, in times of stormy agitation and bewildering excitement, when as yet the union of these States seemed not to have been cemented and consolidated, and its dissolution seemed to hang, if not on the immediate result of the debate, at least, upon the popular passion that that result must generate, Daniel Webster put forth his mightiest efforts, confessedly the greatest ever put forth here or on this continent.

5. Those efforts produced marked effect on the Senate. They soothed the public mind, and became enduring lessons of instruction to our countrymen on the science of constitutional law, and the relative powers and responsibilities of the Government, and the rights and duties of the States and of citizens.

6. Tried by ancient definitions, Daniel Webster was not an orator. He studied no art, and practiced no action. Nor did he form himself by any admitted model. He had neither the directness and vehemence of [3]Demosthenes, nor the fullness and flow of [4]Cicero, nor the intenseness of [5]Milton, nor the magnificence of [6]Burke. It was happy for him that he had not. The temper and tastes of his age and country required eloquence different from all these, and they found it in the pure logic and the victorious, yet massive rhetoric which constituted the style of Daniel Webster.

QUESTIONS.—1. What is said of the character of Mr. Webster's mind in the 1st paragraph? 2. How was he regarded as a lawyer among lawyers? 3. How did he win that high place? 4. In what respect did he resemble Erskine, and approach Hamilton? 5. What is said of his efforts in the Senate? 6. How does he compare as an orator with the four persons named in the 6th paragraph?

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LESSON CLVI.

WORDS FOR SPELLING AND DEFINING.

TEST, criterion; true sign.
DET ES TA′ TION, abhorrence.
BAR BAR′ I TY, cruelty.
DIF FUS′ ED, spread; dispersed.
RO MAN′ TIC, wild; extravagant.
LOATH, reluctant; unwilling.
CORSE, corpse.
BLA′ ZON, display; celebrate.

THE TEAR.

BYRON.

1. When friendship or love our sympathies move,
When truth in a glance should appear,
The lips may beguile with a dimple or smile,
But the test of affection's a tear.

2. Too oft is a smile but the hypocrite's wile,
To mask detestation or fear;
Give me the soft sigh, while the soul-telling eye,
Is dimmed for a time with a tear.

3. Mild charity's glow, to us mortals below,
Shows the soul from barbarity clear;
Compassion will melt, where this virtue is felt,
And its dew is diffused in a tear.

4. The man doomed to sail, with the blast of the gale,
Through billows Atlantic to steer;
As he bends o'er the wave, which may soon be his grave,
The green sparkles bright with a tear.

5. The soldier braves death for a fanciful wreath
In glory's romantic career;
But he raises the foe, when in battle laid low,
And bathes every wound with a tear.

6. Sweet scene of my youth! seat of friendship and truth,
Where love chased each fast-fleeting year,
Loath to leave thee, I mourned, for a last look I turned,
But thy spire was scarce seen through a tear.

7. Ye friends of my heart! ere from you I depart,
This hope to my breast is most near,—
If again we shall meet in this rural retreat,
May we meet, as we part, with a tear!

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8. When my soul wings her flight to the regions of night,
And my corse shall recline on its bier,
As ye pass by my tomb, where my ashes consume,
Oh, moisten their dust with a tear!

9. May no marble bestow the splendor of woe,
Which the children of vanity rear!
No fiction of fame shall blazon my name,
All I ask, all I wish,—is a tear.

QUESTIONS.—1. What is said in the 1st stanza of tear? 2. What, in the 2d stanza, of a smile, and of a sigh? 3. What, in the 3d stanza of charity? 4. What leading thought can you mention in the 4th stanza? 5. What is said of the soldier? 6. What allusion is made by the poet to the scenes of his youth? 7. What wish is expressed in the 8th stanza? 8. What, in the 9th? 9. What, in the last?

LESSON CLVII.

WORDS FOR SPELLING AND DEFINING.

CA PA′ CIOUS, comprehensive.
AN CES TO′ RI AL, belonging to ancestors.
HE RED′ IT A RY, descending from ancestors.
PUR′ POS ED, resolved.
CAN′ ON IZ ED, duly enrolled.
BARDS, poets.
FAB′ U LOUS, celebrated in fable.
EN TRANC′ ED, enraptured.
HOAR′ Y, gray; whitened.
COW′ ER ING, quailing.
CON TEMPT′ U OUS LY, scornfully.
CON FOUND′ ED, abashed.
WOO′ ED, courted; caressed.
UN SUB STAN′ TIAL, airy; unreal.

LORD BYRON.

ROBERT POLLOK.

1. Take one example, to our purpose quite,
A man of rank, and of capacious soul,
Who riches had, and fame, beyond desire,
An heir of flattery, to titles born,
And reputation, and luxurious life:
Yet, not content with ancestorial name,
Or to be known because his fathers were,
He on this hight hereditary stood,
And, gazing higher, purposed in his heart,
To take another step.

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2. Above him seemed,
Alone, the mount of song, the lofty seat,
Of canonized bards; and thitherward,
By nature taught, and inward melody,
In prime of youth, he bent his eagle eye.
No cost was spared. What books he wished, he read;
What sage to hear, he heard; what scenes to see,
He saw. And first in rambling school-boy days,
Britannia's mountain walks, and heath-girt lakes,
And story-telling glens, and founts, and brooks,
And maids, as dew-drops, pure and fair, his soul
With grandeur filled, and melody, and love.

3. Then travel came, and took him where he wished.
He cities saw, and courts, and princely pomp;
And mused alone on ancient mountain-brows;
And mused on battle-fields, where valor fought
In other days; and mused on ruins gray
With years; and drank from old and fabulous wells,
And plucked the vine that first-born prophets plucked;
And mused on famous tombs, and on the wave
Of ocean mused, and on the desert waste;
The heavens and earth of every country saw.
Where'er the old inspiring Genii dwelt,
Aught that could rouse, expand, refine the soul,
Thither he went, and meditated there.

4. He touched his harp, and nations heard entranced.
As some vast river of unfailing source,
Rapid, exhaustless, deep, his numbers flowed,
And opened new fountains in the human heart.
Where fancy halted, weary in her flight,
In other men, his fresh as morning rose,
And soared untrodden hights, and seemed at home,
Where angels bashful looked. Others though great,
Beneath their argument seemed struggling; whiles
He from above descending, stooped to touch
The loftiest thought; and proudly stooped, as though
It scarce deserved his verse.

5 With Nature's self
He seemed an old acquaintance, free to jest
At will with all her glorious majesty.

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He laid his hand upon "the Ocean's mane,"
And played familiar with his hoary locks.
Stood on the Alps, stood on the Apennines,
And with the thunder talked, as friend to friend;
And wove his garland of the lightning's wing,
In sportive twist,—the lightning's fiery wing,
Which, as the footsteps of the dreadful God,
Marching upon the storm in vengeance seemed:
Then turned, and with the grasshopper, that sung
His evening song, beneath his feet, conversed.

6. Suns, moons, and stars, and clouds his sisters were;
Rocks, mountains, meteors, seas, and winds, and storms,
His brothers,—younger brothers, whom he scarce
As equals deemed. All passions of all men,—
The wild and tame,—the gentle and severe;
All thoughts, all maxims, sacred and profane;
All creeds; all seasons, Time, Eternity;
All that was hated, and all that was dear;
All that was hoped, all that was feared by man,
He tossed about, as tempest, withered leaves,
Then smiling looked upon the wreck he made.

7. With terror now he froze the cowering blood;
And now dissolved the heart in tenderness:
Yet would not tremble, would not weep himself:
But back into his soul retired, alone,
Dark, sullen, proud: gazing contemptuously
On hearts and passions prostrate at his feet.
So Ocean from the plains, his waves had late
To desolation swept, retired in pride,
Exulting in the glory of his might,
And seemed to mock the ruin he had wrought.

8. As some fierce comet of tremendous size,
To which the stars did reverence, as it passed;
So he through learning, and through fancy took
His flight sublime; and on the loftiest top
Of Fame's dread mountain sat: not soiled, and worn,
As if he from the earth had labored up;
But as some bird of heavenly plumage fair,
He looked, which down from higher regions came,
And perched it there, to see what lay beneath.

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9. The nations gazed, and wondered much, and praised,
Critics before him fell in humble plight;
Confounded fell; and made debasing signs
To catch his eye; and stretched, and swelled themselves,
To bursting nigh, to utter bulky words
Of admiration vast: and many too,
Many that aimed to imitate his flight,
With weaker wing, unearthly fluttering made,
And gave abundant sport to after days

10. Great man! the nations gazed, and wondered much,
And praised: and many called his evil good.
Wits wrote in favor of his wickedness;
And kings to do him honor took delight.
Thus full of titles, flattery, honor, fame;
Beyond desire, beyond ambition full,—
He died—he died of what? Of wretchedness.
Drank every cup of joy, heard every trump
Of fame; drank early, deeply drank; drank draughts
That common millions might have quenched, then died
Of thirst, because there was no more to drink.
His goddess, Nature, wooed, embraced, enjoyed,
Fell from his arms, abhorred; his passions died,
Died, all but dreary, solitary Pride;
And all his sympathies in being died.

11. As some ill-guided bark, well built and tall,
Which angry tides cast out on desert shore,
And then, retiring, left it there to rot
And moulder in the winds and rains of heaven;
So he, cut from the sympathies of life,
And cast ashore from pleasure's boisterous surge,
A wandering, weary, worn, and wretched thing,
Scorched, and desolate, and blasted soul,
A gloomy wilderness of dying thought,
Repined, and groaned, and withered from the earth.
His groanings filled the land, his numbers filled;
And yet he seemed ashamed to groan: Poor man!—
Ashamed to ask, and yet he needed help.

12. Proof this, beyond all lingering of doubt,
That not with natural or mental wealth,
Was God delighted, or his peace secured;

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That not in natural or mental wealth,
Was human happiness or grandeur found.
Attempt how monstrous, and how surely vain!
With things of earthly sort, with aught but God,
With aught but moral excellence, truth, and love,
To satisfy and fill the immortal soul!
Attempt, vain inconceivably! attempt,
To satisfy the Ocean with a drop,
To marry Immortality to Death,
And with the unsubstantial Shade of Time,
To fill the embrace of all Eternity!

QUESTIONS.—1. What is said of Byron's reading and observation? 2. What is meant by the clause "He touched his harp"? 3. To what is his poetry compared? 4. How does he compare with other poets? 5. How did he treat Nature? 6. How did he treat all passions, all creeds, &c.? 7. How did he regard the wreck which he had made? 8. How did he resemble a fierce comet? 9. How, some bird of heavenly plumage? 10. How was he regarded by some critics? 11. How was he honored? 12. How did he die? 13. Of what does Byron's life and death furnish a proof?

LESSON CLVIII.

WORDS FOR SPELLING AND DEFINING.

AC CUS′ ES, charges with fault.
GLUT′ TON, gormand.
COM′ PLAI SANT, courteous.
A POL′ O GY, excuse.
REC RE A′ TIONS, diversions.
TRUCE′, intermission.
COM MO′ DI OUS, convenient.
ES′ TI MATE, computation.
RE PELS′, drives back.
AC CEL′ ER A TING, hastening.
AT TEN′ U A TED, made thin.
FA CIL′ I TA TED, made easy.
DE TAIL′, narration.
AL LEG′ ING, affirming.
IN SU′ PER A BLE, insurmountable.
FEED, retained by fee.

DIALOGUE WITH THE GOUT.

ADAPTED FROM BENJAMIN FRANKLIN.

Franklin. Eh! oh! eh! what have I done to merit these cruel sufferings?

Gout. Many things; you have eaten and drank too freely, and too much indulged yourself in indolence.

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Franklin. Who is it that accuses me?

Gout. It is I, even *I*, the gout.

Franklin. What! my enemy in person?

Gout. No, no, not your enemy.

Franklin. Why, then, would you torment me to death, and ruin my good name? You reproach me as a glutton and a tippler; now all the world that knows me, will allow that I am neither the one nor other.

Gout. The world may think as it pleases; it is always very complaisant to itself, and sometimes to its friends; but I very well know that the quantity of meat and drink proper for a man who takes a reasonable degree of exercise, would be too much for another, who never takes any.

Franklin. I take—eh! oh!—as much exercise—eh!—as I can, Madam Gout. You know my sedentary state, and, on that account, it would seem, Madam Gout, as if you might spare me a little, seeing it is not altogether my fault.

Gout. Not a jot; your rhetoric and your politeness are thrown away; your apology avails nothing. If your situation in life is a sedentary one, your amusements, your recreations, at least, should be active. More exercise and less eating is the only remedy. But amidst my instructions, I had almost forgot to administer my wholesome corrections; so take that twinge,—and that.

Franklin. Oh! eh! oh! oh-h-h! As much instruction as you please, Madam Gout, and as many reproaches; but, pray, Madam, a truce with your corrections!

Gout. No, sir, no; I will not abate a particle of what is so much for your good,—therefore—

Franklin. Oh! eh-h-h! It is not fair to say I take no exercise, when I do very often, going out to dine and returning in my carriage.

Gout. That, of all imaginable exercises, is the most slight and insignificant, if you allude to the motion of a carriage suspended on springs. Providence has appointed few to roll

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in carriages, while he has given to all a pair of feet, which are machines infinitely more commodious and serviceable. Be grateful, then, and make a proper use of yours. In walking, you may soon warm your blood, while, in riding, it may as soon become chilled.

Franklin. Eh! oh! Is it, then, by observing the degree of heat obtained by different kinds of motion, that we are to form an estimate of the quantity of exercise given by each?

Gout. Precisely so. Would you know how walking forwards the circulation of the fluids, observe when you step, that all your weight is alternately thrown from one foot to the other; this occasions a great pressure on the vessels of the foot and repels their contents, thus accelerating the circulation of the blood.

Franklin. I suppose,—eh! oh!—then, eh! that the heat produced in any given time depends on the degree of this acceleration.

Gout. Most certainly; the fluids are shaken, the humors attenuated, the secretions facilitated, and all goes well; the cheeks are ruddy, and health is established.

Franklin. But I have now enough of your reasonings.

Gout. I stand corrected. I will be silent, and continue my office; take that, and that.

Franklin. Oh! oh-h! talk on, I pray you!

Gout. No, no; I have a good number of twinges for you to-night, and you may be sure of some more to-morrow.

Franklin. What, with such a fever! I shall go distracted. Oh! eh! can no one bear it for me?

Gout. Ask that of your horses; they have served you faithfully.

Franklin. How can you so cruelly sport with my torments?

Gout. Sport! I am very serious. I have here a list of offenses against your own health distinctly written, and can justify every stroke inflicted on you.

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Franklin. Read it, then.

Gout. It is too long a detail; but I will direct your attention to one particular.

Franklin. Proceed; I am all attention.

Gout. Do you remember how often you have promised yourself, the following morning, a vigorous walk, and have violated your promise, alleging, at one time, it was too cold, at another, too warm, too windy, too moist, or what else you pleased; when, in truth, it was too nothing, but your insuperable love of ease?

Franklin. That, I confess, may have happened occasionally,—probably ten times in a year.

Gout. Your confession is very far short of the truth; the gross amount is one hundred and ninety-nine times.

Franklin. Well, it must be then as poor Richard said: "Our debts and our sins are always greater than we think for."

Gout. So it is. You, philosophers, are sages in your maxims, and fools in your conduct. But to my office. It should not be forgotten that I am your physician. There.

Franklin. Oh! eh! what a physician!

Gout. How ungrateful you are for my services! Is it not I who, in the character of your physician, have saved you from the palsy, dropsy, and apoplexy, one or the other of which would have taken your life long ago, but for me?

Franklin. I submit, and thank you for the past; but entreat the discontinuance of your visits for the future; for one had better die, in my opinion, than be cured so dolefully. Permit me just to hint that I have not been unfriendly to you. I have never feed either physician or quack of any kind, to enter the list against you. If, then, you do not leave me to my repose, it may be said that you are ungrateful, too.

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Gout. I can scarcely acknowledge that, as any objection. As to quacks, I despise them. They can kill you, indeed, but can not injure me. And as to regular physicians, they are, at last, convinced, that the gout in such a subject as you are, is no disease, but a remedy; and wherefore cure a remedy!—But to our business—

Franklin. Oh! oh! For mercy's sake, leave me, and I promise faithfully to exercise daily, and live temperately.

Gout. I know you too well. You promise fair, but after a few months of good health, you will return to your old habits; your fine promises will be forgotten, like the forms of the last year's clouds. Let us, then, finish the account, and I will go. But I leave you with the assurance of visiting you again at the proper time and place; for my object is your good, and you are sensible now, that I am your REAL FRIEND.

QUESTIONS.—1. How is the Gout in this dialogue represented? *Ans.* As an individual. 2. Of what is the Gout represented as accusing Franklin? 3. How is the Gout represented as punishing him for his indolence and intemperance? 4. What argument is used in favor of the exercise of walking? 5. What was his excuse for neglecting the exercise which he had promised himself? 6. What did he confess? 7. What was his reply when told that the number of his offenses was 199? 8. From what is the Gout, in the character of a physician, represented as saving him? 9. What did he entreat of his physician? 10. What is the Gout represented as asserting of regular physicians? 11. What is then the sufferer's reply? 12. What is asserted in conclusion?

What inflection on *what*, and what on *person*, 3d paragraph, p. 343? What rules for each?

LESSON CLIX.

WORDS FOR SPELLING AND DEFINING.

Cos MET′ ICS, preparations designed to beautify.
FLOR′ ID, ruddy.
LITHE, pliant; flexible.
FI′ AT, decree; command.
HALE, healthy; hearty.
OP′ U LENCE, wealth.
RE LI′ ANCE, confidence.
DE FI′ ANCE, a daring.
POL′ ISH ED, refined; elegant.

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MORAL COSMETICS.

HORACE SMITH.

1. Ye who would save your features florid,
Lithe limbs, bright eyes, unwrinkled forehead,
From Age's devastation horrid,
Adopt this plan,—
'Twill make, in climate cold or torrid,
A hale old man:

2. Avoid, in youth, luxurious diet;
Restrain the passions' lawless riot;
Devoted to domestic quiet,
Be wisely gay;
So shall ye, spite of Age's fiat,
Resist decay.

3. Seek not, in Mammon's worship, pleasure;
But find your richest, dearest treasure,
In books, friends, music, polished leisure:
The mind, not sense,
Made the sole scale, by which to measure
Your opulence.

4. This is the solace, this the science,
Life's purest, sweetest, best appliance,
That disappoints not man's reliance,
Whate'er his state;
But challenges with calm defiance
Time, fortune, fate.

QUESTIONS.—1. What is recommended in the 2d stanza? 2. What in the 3d? 3. What is said of this plan of life, in the last stanza?

LESSON CLX.

WORDS FOR SPELLING AND DEFINING.

CHER' U BIM, celestial spirits.
COM MEM' O RATE, celebrate.
DES' POTS, tyrants.
SCEN' ER Y, collection of scenes.
IN TRENCH' MENTS, defenses.
PAR'A PET, rampart; breast-work.
IN FLAM' ING, firing; exciting.
CHAP' LAIN, one who performs chapel service; minister.
BOOM' ING, roaring like waves.

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BAT′ TER IES, parapets.
E MO′ TION, agitation of mind.
DEC LA RA′ TION, assertion.
A CHIEV′ ED, obtained.
AG GRES′ SION, assault; attack.
CRI SIS, decisive state of things.
AN′ NALS, history in the order of years.
DE FORM′ ED, disfigured.
WAN′ TON, loose; unrestrained.
RE BELL′ ION, resistance to lawful authority.
STYL′ ED, named; called.
AD′ VO CA TED, vindicated.
UN PAR′ AL LEL ED, unequaled.
BA′ SIS, foundation.
EM BOD′ I MENT, act of putting in form.

1. O LYM′ PUS, (see note, p. 217.)

BUNKER HILL MONUMENT.

LOUIS KOSSUTH.

1. My voice shrinks from the task to mingle with the awful pathos of that majestic orator, (pointing to the Monument,)—silent, like the grave, and yet melodious, like the song of immortality upon the lips of Cherubim,—a senseless, cold granite, and yet warm with inspiration like a Patriot's heart,—immovable, like the past, and yet stirring, like the future, which never stops. It looks like a prophet, and speaks like an oracle.

2. And thus it speaks: "The day I commemorate, is the rod, with which the hand of the Lord has opened the well of Liberty. Its waters will flow; every new drop of martyr-blood will increase the tide; despots may dam its flood, but never stop it. The higher the dam, the higher the tide; it will overflow or will break through—bow, adore, and hope." Such are the words that come to my ears,—and I bow, I adore, I hope.

3. In bowing, my eyes meet the soil of Bunker Hill,—that awful opening scenery of the eventful drama, to which Lexington and Concord had been the preface. The spirits of the past rise before my eyes. I see Richard Gridley hastily plowing the intrenchments. I hear the blunt sound of the pickaxe and spade in the hands of the patriot band. I hear the patriot's lay, that "All is well."

4. I see Knowlton raising his line of soil fence, upon which soon the guns will rest, that the bullets may prove to their message true. I see the tall commanding form of Prescott, marching leisurely around the parapet, inflaming

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the tired patriots with the classical words, that those who have had the merit of the labor, should have the honor of the victors. I see Asa Pollard fall the first victim of that immortal day. I see the chaplain praying over him.

5. And now the booming of cannon from ships and from batteries, and the blaze of the burning town, and the thrice-renewed storm and the perseverant defense, till powder was gone and but stones remained. And I see Warren telling Elbridge Gerry that it is sweet to die for the fatherland; I see him lingering in his retreat, and struck in the forehead, fall to the ground; and Pomeroy, with his shattered musket in his brave hand, complaining that he remained unhurt, when a Warren had to die. And I see all the brave who fell unnamed, unnoticed, and unknown, the nameless corner stones of American Independence.

6. All the spirits of that most eventful victory under the name of defeat,—I see them all; the eyes of my soul are familiar with the spirits of Martyrs of Liberty. But those I see around me have no sad, ghastly look; they have no gushing wounds crying for revenge to the Almighty God; the smile of eternal bliss is playing around their lips, and, though dwellers of Heaven, they like to revisit the place where their blood was spilled. It was not spilled in vain; their fatherland is free, and there is a joy in that thought, adding ever new charms even to the happiness of blessed souls. As the fabulous divinities of ancient Greece liked to rest, from the charms of Heaven, on Mount [1]Olympus, so may the spirit of Warren like to rest on the top of this monument.

7. Martyrs of my country! how long will it yet be till a like joy will thrill through your departed souls? When will that smile of joy play around your lips? How long will yet the gush of your wounds cry for revenge? Your fatherland still bleeding, down-trodden, oppressed; there is a sorrow in that thought, casting the gloom of sadness even over the bliss of Paradise.

8. Almighty Father of Mankind! let the day of thy

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mercy not be too far. Excuse my emotion, gentlemen. The associations of my ideas are natural. Your Bunker Hill and our Kapolna are twins. Both called defeats, and both eventful victories, both resulting in the declaration of an independence. But yours acknowledged before it was delivered, and supported by foreign aid,—*ours* not acknowledged, even when achieved, and meeting foreign aggression instead of aid.

9. Gentlemen, a great crisis is approaching in the condition of the world; but the world is prepared for that crisis. There is a great change in the spirit of time. Now-a-days principles weigh more than a success formerly, and, therefore, principles will meet success. I remember well, when your fathers were about to fight the battle of Bunker Hill, there was a periodical paper at Boston,—"*Tory Massachusetts*" was its name,—which dared to say that the annals of the world had not yet been deformed with a single instance of so unnatural, careless, wanton, and wicked a rebellion. So it styled the sacred cause which the Adamses, the Hancocks advocated, Washington led, and for which women bled.

10. And now that cause fills the brightest page in the annals of humanity; but it was success and its unparalleled results, which cast the luster of that glory around it. Unsuccessful, its memory might have been blasted with the name of an ill-advised rebellion. Now-a-days, it is not mere success which makes the merit of a cause, but its principle. The results of the day of Bunker Hill have changed the basis of future history, because it gave birth to a nation, whose very existence is the embodiment of a principle, true as truth itself, and lasting as eternity.

QUESTIONS.—1. Why does the orator's voice shrink from the task before him? 2. What does he represent the monument as saying? 3. What spirits of the past does he call up in imagination? 4. How does he represent them as acting? 5. What appeal does he make to the martyrs of his own country? 6. What place does he compare with Bunker Hill? 7. What paper does he refer to as being once published at Boston? 8. What now-a-days determines the merit of a cause?

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LESSON CLXI.

1. MAR′ A THON is the name of a village in Ancient Greece, about 15 miles north-east of Athens, celebrated by the victory there gained over the Persians, in the year B. C. 490.

2. AN′ A KIM, the children of Anak; a wandering nation of Southern Canaan. Being formidable in stature and appearance, they received the name of giants. Hence the word is here used by the poet to designate any powerful foes.

SPEAK BOLDLY.

W. OLAND BOURNE.

1. Speak boldly, Freeman! while to-day
The strife is rising fierce and high,
Gird on the armor while ye may,
In holy deeds to win or die:
The Age is Truth's wide battle-field,
The Day is struggling with the Night;
For Freedom hath again revealed
A [1]Marathon of holy right.

2. Speak boldly, Hero! while the foe
Treads onward with his iron heel;
Strike steady with a giant blow,
And flash aloft the polished steel;
Be true, O Hero! to thy trust,
Man and thy God both look to thee!
Be true, or sink away to dust;
Be true, or hence to darkness flee.

3. Speak boldly, Prophet! Let the fire
Of Heaven come down on altars cursed,
Where Baäl priests and seers conspire
To pay their bloody homage first;
Be true, O Prophet! Let thy tongue
Speak fearless, for the words are thine;
Words that by morning stars were sung,
That angels hymned in strains divine.

4. Speak boldly, Poet! Let thy pen
Be nerved with fire that may not die;
Speak for the rights of bleeding men
Who look to Heaven with tearful eye.

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Be true, O Poet! Let thy name
Be honored where the weak have trod,
And, in the summit of thy fame,
Be true to Man! Be true to God!

5. Speak boldly, Brothers! Wake, and come
The [3]Anakim are pressing on!
In Freedom's strife be never dumb!
Gird flashing blades till all is won!
Be true, O Brothers! Truth is strong!
The foe shall sink beneath the sod;
While love and bliss shall thrill the song,—
That Truth to Man is Truth to God.

QUESTIONS.—1. What appeal is made to the FREEMAN? 2. What, to the Hero? 3. What, to the Prophet? 4. What, to the Poet? 5. What are all, as brethren, exhorted to do?

LESSON CLXII.

WORDS FOR SPELLING AND DEFINING.

SUP′ PLI ANCE, supplication.
TRO′ PHIES, memorials of victory.
SEN′ TRIES, sentinels.
BRI′ DAL, nuptial; connubial.
PALL, covering for the dead.
STO′ RI ED, told in history.

1. MAR′ CO BOZ ZA′ RIS, often styled the Epaminondas of modern Greece, was killed in an attack upon the Turks, August 20th, 1823. His last words were: "To die for liberty is a pleasure, and not a pain."

2. MOS′ LEM, a Mussulman; a true Mohammedan.

MARCO BOZZARIS.

FITZ-GREENE HALLECK.

1. (st. o.) At midnight in his guarded tent,
The Turk was dreaming of the hour,
When Greece, her knee in suppliance bent,
Should tremble at his power;
In dreams, through camp and court, he bore
The trophies of a conqueror;

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In dreams, his song of triumph heard;
Then wore his monarch's signet ring,—
Then pressed that monarch's throne,—a king;
As wild his thoughts, and gay of wing,
As Eden's garden bird.

2. An hour passed on,—the Turk awoke;
That bright dream was his last;
He woke—to hear his sentries shriek;
(*ff.*) "To ARMS! they *come!* the GREEK! the GREEK!"
He woke to die midst flame and smoke,
And shout, and groan, and saber-stroke,
And death-shots falling thick and fast
As lightnings from the mountain cloud;
And heard, with voice as trumpet loud,
[1]Bozzaris cheer his band:—
(°°) "Strike—till the last armed foe expires!
Strike—for your altars and your fires!
Strike—for the green graves of your sires!
GOD, and your native land!"

3. They fought, like brave men, long and well;
They piled the ground with [2]Moslem slain;
They conquered; but Bozzaris fell,
Bleeding at every vein.
His few surviving comrades saw
His smile, when rang their proud hurrah,
And the red field was won;
(*p.*) Then saw in death his eyelids close
Calmly, as to a night's repose,
Like flowers at set of sun.

4. Come to the bridal chamber, Death!
Come to the mother, when she feels
For the first time her first-born's breath;
Come when the blesséd seals
That close the pestilence, are broke,
And crowded cities wail its stroke;
Come in Consumption's ghastly form,
The earthquake shock, the ocean storm;
Come, when the heart beats high and warm,

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With banquet-song, and dance, and wine,—
And *thou* art terrible: the tear,
The groan, the knell, the pall, the bier,
And all we know, or dream, or fear,
Of agony, are thine.

5. But to the Hero, when his sword
Has won the battle for the free,
Thy voice sounds like a prophet's word,
And in its hollow tones are heard
The thanks of millions yet to be.
Bozzaris, with the storied brave
Greece nurtured in her glory's time,
Rest thee: there is no prouder grave,
Even in her own proud clime.
We tell thy doom without a sigh;
For thou art Freedom's now, and Fame's—
One of the few, the immortal names,
That were not born to die!

QUESTIONS.—1. Of what is the Turk represented as dreaming? 2. What did he awake to hear? 3. Can you describe the character and result of the combat as related in the 3d stanza? 4. When is Death terrible? 5. What is asserted of the Hero?

With what modulation of voice should the 1st stanza be read? With what, the 2d? With what, the 3d?

LESSON CLXIII.

WORDS FOR SPELLING AND DEFINING.

IN EV′ I TA BLE, unavoidable.
LO CO MO′ TION, act of moving from place to place.
PAM′ PERS, feeds luxuriously.
ER′ MINE, fur of the ermine.
COUCH′ ANT, lying down.
LE′ VANT, rising up.
A POTH′ E CA RY, one who prepares and sells drugs and medicines.
PRO′ BATE, the proving of the validity of a will.
CHAN′ CEL, part of the church containing the altar.
AV A RI′ CIOUS, miserly.
PRO FUSE′, lavish; extravagant.
GEN′ ERATE, bring into existence.
PEST′ I LENT, noxious.
O′ DI OUS, hateful.
PRO DIG′ IOUS, enormous.
REV′ E NUE, income.
IN VEST′, empower.

1. JOHN BULL, and JON′ A THAN, cant names for England and the United States.

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TAXES! TAXES!

SYDNEY SMITH.

1. [1]John Bull can inform Jonathan what are the inevitable consequences of being too fond of glory:—TAXES! *taxes* upon every article which enters into the mouth, or covers the back, or is placed under the foot; taxes upon every thing which is pleasant to see, hear, feel, smell, or taste; taxes upon warmth, light, and locomotion; taxes on every thing on earth, and the waters under the earth; on every thing that comes from abroad, or is grown at home; taxes on the raw material; taxes on every fresh value that is added to it by the industry of man; taxes on the sauce which pampers man's appetite, and the drug that restores him to health; on the ermine which decorates the judge, and the rope which hangs the criminal; on the poor man's salt, and the rich man's spice; on the brass nails of the coffin, and the ribbons of the bride;—at bed or board, couchant or levant, we must pay.

2. The school-boy whips his taxed top; the beardless youth manages his taxed horse, with a taxed bridle, on a taxed road;—and the dying Englishman, pouring his medicine, which has paid seven per cent., into a spoon that has paid fifteen per cent., flings himself back upon his chintz-bed, which has paid twenty-two per cent., makes his will on an eight-pound stamp, and expires in the arms of an apothecary, who has paid a license of a hundred pounds for the privilege of putting him to death. His whole property is then immediately taxed from two to ten per cent. Beside the probate, large fees are demanded for burying him in the chancel; his virtues are handed down to posterity on taxed marble; and he is then gathered to his fathers,—to be taxed no more.

3. In addition to all this, the habit of dealing with large sums will make the Government avaricious and profuse; and the system itself will infallibly generate the base vermin of spies and informers, and a still more pestilent race of political tools and retainers of the meanest and most odious descrip-

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tion; while the prodigious patronage which the collecting of this splendid revenue will throw into the hands of Government, will invest it with so vast an influence, and hold out such means and temptations to corruption, as all the virtue and public spirit, even of Republicans, will be unable to resist. Every wise Jonathan should remember this.

QUESTIONS.—1. How does the writer represent the evils of oppressive taxation? 2. What effect upon government is produced by the habit of dealing with such large sums of money? 3. What other ill effects grow out of the system? 4. What caution closes the piece?

LESSON CLXIV.

WORDS FOR SPELLING AND DEFINING.

ME TROP′ O LIS, chief city.
SCULP′ TUR ED, carved.
AM PHI THE′ A TER, edifice round or oval, for public amusements.
CO LOS′ SAL, very large.
MI RAC′ U LOUS, supernatural.
VI CA′ RI OUS, delegated.
PSY CHO LOG′ IC AL, pertaining to the science of man's spiritual nature.
AL LE GOR′ IC AL, figurative.
COG′ NI ZA BLE, perceivable.
VIS′ ION A RY, imaginary.
CON GRAT′ U LATE, rejoice with.

INSTRUCTION OF DEAF MUTES.

[Speech of Dr. Adams at the laying of the Corner Stone of a new Institution for Deaf Mutes in New York, Nov. 22d, 1853.]

1. It was the boast of Augustus Cæsar, that he found the City of Rome composed of brick, and left it marble. But the Imperial City, even in the days of its Augustan splendor and magnificence, could not boast of one of those philanthropic institutions which are the chief ornaments of our modern metropolis. It had its long aqueducts of marble stretching across the valleys, and its sculptured arches spanning the streets,—its triumphal pillars piercing the skies; its Amphitheater of colossal dimensions, and its every form of classic elegance and might. But not one hospital for the sick; not one retreat for the insane; not one asylum for the

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blind; not one refuge for the orphan; not one institution for the mute.

2. "When was it known that one born blind has been made to see?" "When has it happened aforetime after this fashion?" were the expressions of wonder and delight, when the Son of God wrought his miracles of healing; and all the humane and charitable institutions which now exist in the world, have sprung up in the footsteps of his religion, as flowers and verdure follow in the path of the sun.

3. Painters of all schools and ages have studied to throw upon canvas the expression of wonder, gratitude, and delight which inspired the pale face of blind Bartimeus, when, at the touch of Christ, his eye first saw the light, and he gazed upon the face of his Lord; and the same emotion in the face and attitude of the deaf mute, when the great Physician put his finger into the dull, and dead ear, uttering the miraculous "*Ephphatha*," "Be opened," and his ears were unstopped to catch the sweet sound of his Saviour's words, and the imprisoned tongue sprang from the chains of silence into the music of gratitude and praise.

4. No mortal hand may repeat the miracle,—no human surgery can promise, in every case, healing and relief; but the hand made cunning by the skill of Christian compassion, has wrought wonders already by its vicarious speech;* and given an almost miraculous morning to the darkened and silent soul of the unfortunate. There are many interesting psychological inquiries which are suggested in regard to those who are deprived of one or more of the senses; as whether, to use the allegorical language of Bunyan, when "ear gate" and "eye gate," those "avenues of approach to the town of Mansoul," be closed up, there be not some new method of access, not cognizable to our senses, by which our Father in Heaven draws nigh to His afflicted children?

5. I have no visionary theory to suggest on this subject,

* The inscription on the seal of the Institution is "VICARIA LINGUÆ MANUS," *the hand doing the office of the tongue.*

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but it is a pleasant testimony that I am able to give, after a close examination, that in the process of instructing the deaf mute, it has been a question with me, whether there be any disadvantage, as to their religious welfare, in the loss of human sounds of folly and error, which mislead and direct so many others. There has been an abundant success in developing the conscience, warming into life their religicus sentiments, and establishing direct communion with the Father of Spirits.

6. We rejoice, therefore, in the privilege of taking part in the services of this occasion. We count it a pleasant thing to be present at the beginning of an edifice, where ample accommodations shall invite multitudes of the afflicted to its fostering care. We welcome them not only to a safe shelter, to kindly protection, to useful arts, but to the teachings and consolations of religion. We congratulate those who will come after us, afflicted like those who are now with us, in the advantages which will accrue to them from what we have founded to-day.

7. Now let Knowledge and Religion receive and educate them on these pleasant lawns,—let their playful feet find recreation long after our own have rested from the pilgrimage of life. Here may God speak to them in the vision of the morning, and of the stars; and within the chapel, here to be consecrated to His worship, may generations be prepared for the Temple on high, where no tongue is silent, and no ear is deaf.

QUESTIONS.—1. What was the boast of Augustus Cæsar? 2. Of what was Rome unable to boast? 3. What have painters studied to do? 4. In what chapter and verse of the Bible is the word "*Ephphatha*" to be found? *Ans.* Mark, 7th chapter, 34th verse. 5. What is alluded to in the phrase "*vicarious speech*"? (See Note at the foot of preceding page.) 6. What classes of persons are meant in the words, "His afflicted children?" 7. What interesting psychological inquiries are suggested in regard to them? 8. In what has there been abundant success? 9. With what wish does this piece close?

Are the questions in the 2d paragraph direct or indirect? What inflection to each?

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LESSON CLXV.

WORDS FOR SPELLING AND DEFINING.

Sor′ did, vile; base.
Sub sist′, exist; continue.
Re cip′ ro ca ted, mutual.
Ar′ ro gance, presumption.
Sin′ is ter, corrupt; evil.
Dis tort′ ed, perverted.
Suf fice′, be sufficient.
En croach′ ing, intruding.
Rep ar tee′, ready, witty reply.
Scru′ ple, hesitate.
As per′ sion, calumny.
Dis sen′ sion, strife; discord.
Sim i lar′ i ty, likeness.
De clen′ sion, a falling off.

THE TEST OF TRUE FRIENDSHIP.

WILLIAM COWPER.

1. No friendship will abide the test,
That stands on sordid interest,
Or mean self-love erected;
Nor such as may awhile subsist,
Between the sot and sensualist,
For vicious ends connected.

2. Who seeks a friend, should come disposed
T' exhibit in full bloom disclosed,
The graces and the beauties
That form the character he seeks;
For 'tis a union, that bespeaks
Reciprocated duties.

3. Mutual attention is implied,
And equal truth on either side,
And constantly supported;
'Tis senseless arrogance t' accuse
Another of sinister views,
Our own as much distorted.

4. But will sincerity suffice?
It is, indeed, above all price,
And must be made the basis;
But every virtue of the soul
Must constitute the charming whole,
All shining in their places.

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5. A fretful temper will divide
The closest knot that may be tied,
By ceaseless sharp corrosion;
A temper passionate and fierce
May suddenly your joys disperse,
At one immense explosion.

6. How bright soe'er the prospect seems,
All thoughts of friendship are but dreams,
If envy chance to creep in;
An envious man, if you succeed,
May prove a dangerous foe, indeed,
But not a friend worth keeping.

7. As envy pines at good possessed,
So jealousy looks forth distressed,
On good that seems approaching;
And, if success his steps attend,
Discerns a rival in a friend,
And hates him for encroaching.

8. A man renowned for repartee,
Will seldom scruple to make free
With friendship's finest feeling;
Will thrust a dagger at your breast,
And say he wounded you in jest,
By way of balm for healing.

9. Whoever keeps an open ear
For tattlers, will be sure to hear
The trumpet of contention;
Aspersion is the babbler's trade,
To listen is to lend him aid,
And rush into dissension.

10. The man that hails you Tom or Jack,
And proves by thumping on your back,
How he esteems your merit,
Is such a friend, that one had need
Be very much his friend, indeed,
To pardon or to bear it.

11. A similarity of mind,
Or something not to be defined,

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First fixes our attention;
So manners decent and polite,
The same we practiced at first sight,
Must save it from declension.

12. The noblest friendship ever shown,
The Saviour's history makes known,
Though some have turned and turned it;
And whether being crazed or blind,
Or seeking with a biased mind,
Have not, it seems, discerned it.

13. O friendship, if my soul forego
Thy dear delights while here below;
To mortify and grieve me,
May I myself, at last, appear
Unworthy, base, and insincere,
Or may my friend deceive me!

QUESTIONS.—1. What kind of friendship will not abide the test? 2. What bespeaks reciprocated duties? 3. What is senseless arrogance? 4. What must be made the basis? 5. What must constitute the charming whole? 6. What will a fretful, passionate temper do? 7. What is asserted of envy? 8. What, of an envious man? 9. What is said of jealousy? 10. What, of a man renowned for repartee? 11. What will lead to dissension? 12. Can you repeat the 10th stanza? 13. What first fixes our attention? 14. What must prevent declension? 15. What is the noblest friendship ever shown? 16. What wish is expressed in the closing stanza?

What is the use of the apostrophe in the words, *t' exhibit, t' accuse*, 2d and 3d stanzas? See Sanders' Spelling Book, p. 158. *Why* are they abbreviated? *Ans.* For the sake of the meter.

LESSON CLXVI.

WORDS FOR SPELLING AND DEFINING.

PRO GRESS' IVE, advancing.
E THE' RE AL, heavenly.
GRA DA' TION, regular order or process by degrees.
ES SEN' TIAL, necessary.
ORB' IT, path of a planet.
HURL' ED, thrown with violence.
RE PIN' ED, murmured.
EN' GINES, instruments of action.
AB SURD', contrary to reason.
STU PEND' OUS, amazing.
RAPT, enraptured; entranced.

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ORDER OF CREATION.

ALEXANDER POPE.

1. See through this air, this ocean, and this earth,
All matter quick, and bursting into birth.
Above, how high progressive life may go!
Around, how wide, how deep extend below!
Vast chain of being! which from God began
Natures ethereal, human, angel, man,
Beast, bird, fish, insect, which no eye can see,
No glass can reach; from infinite to thee,
From thee to nothing. On superior powers
Were we to press, inferior might on ours;
Or in the full creation leave a void,
Where, one step broken, the great scale's destroyed;
From nature's chain, whatever link you strike,
Tenth, or ten thousandth, breaks the chain alike.

2. And, if each system in gradation roll
Alike essential to the amazing whole,
The least confusion but in one, not all
That system only, but the whole must fall.
Let earth unbalanced from her orbit fly,
Planets and suns run lawless through the sky,
Let ruling angels from their spheres be hurled,
Being on being wrecked, and world on world;
Heaven's whole foundations to their center nod,
And nature tremble to the throne of God.
All this dread order breák—for whòm? for thée?
Vile wòrm!—oh, màdness! prìde! impìety!

3. What if the foot, ordained the dust to tread,
Or hand, to toil, aspired to be the head?
What if the head, the eye, the ear repined
To serve mere engines to the ruling mind?
Just as absurd for any part to claim
To be another in this general frame:
Just as absurd to mourn the task or pains
The great Directing Mind of all ordains.

4. All are but parts of one stupendous whole,
Whose body nature is and God the soul;
That, changed through all, and yet in all the same;
Great in the earth, as in the ethereal frame;

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Warms in the sun, refreshes in the breeze,
Glows in the stars, and blossoms in the trees;
Lives through all life, extends through all extent;
Spreads undivided, operates unspent;
Breathes in our soul, informs our mortal part,
As full, as perfect, in a hair as heart;
As full, as perfect, in vile man that mourns,
As the rapt seraph that adores and burns;
To him no high, no low, no great, no small;
He fills, he bounds, connects, and equals all.

QUESTIONS.—1. What is meant by vast chain of being? 2. What would be the result of "the least confusion"? 3. What cases of confusion does the poet suppose? 4. What mode of reasoning is employed in the 3d stanza? 5. What view of God and nature are given in the last paragraph?

Why the rising inflection on *break* and *thee*, and the falling on *whom*, 2d paragraph? What rules for each? Why the falling inflection on *worm*, *madness*, *pride*, and *impiety*? Rule VIII. p. 31.

LESSON CLXVII.

WORDS FOR SPELLING AND DEFINING.

PRE PAR′ A TO RY, introductory.
EX EM PLI FI CA′ TIONS, illustrations.
CON′ TI NENT, chaste; pure.
VET′ ER AN, old soldier.
REV O LU′ TION IST, one trying to effect a change of government.
TREA′ SON, crime of attempting to overthrow the government.
E MAN′ CI PA TED, freed.

1. CÆ′ SAR, (see note, p. 156.)
2. SCIP′ I O, (see note, p. 297.)
3. HAN′ NI BAL, a celebrated Carthaginian general, born B. C. 247. He was the most formidable of all the enemies of the Romans, by whom he was ultimately defeated. He destroyed himself by poison at Nicomedia, in Bithynia, B. C. 183.

CHARACTER OF WASHINGTON.

PHILLIPS.

1. Sir, it matters very little what immediate spot may be the birth-place of such a man as WASHINGTON. No people can claim, no country can appropriate him; the boon of Providence to the human race, his fame is eternity, and

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his residence creation. Though it was the defeat of our arms, and the disgrace of our policy, I almost bless the convulsion, in which he had his origin. If the heavens thundered, and the earth rocked, yet, when the storm passed, how pure was the climate that it cleared; how bright, in the brow of the firmament, was the planet which it revealed to us!

2. In the production of Washington, it does really appear as if Nature was endeavoring to improve upon herself, and that all the virtues of the ancient world were but so many studies preparatory to the patriot of the new. Individual instances, no doubt, there were—splendid exemplifications of some single qualification; [1]Cæsar was merciful; [2]Scipio was continent; [3]Hannibal was patient; but it was reserved for Washington to blend them all in one, and, like the lovely master-piece of the Grecian artist, to exhibit, in one glow of associated beauty, the pride of every model, and the perfection of every master.

3. As a general, he marshaled the peasant into a veteran, and supplied by discipline the absence of experience; as a statesman, he enlarged the policy of the cabinet into the most comprehensive system of general advantage; and such was the wisdom of his views, and the philosophy of his counsels, that to the soldier and the statesman, he almost added the character of the sage! A conqueror, he was untainted with the crime of blood; a revolutionist, he was free from any stain of treason; for aggression commenced the contest, and his country called him to the command.

4. Liberty unsheathed his sword, necessity stained, victory returned it. If he had paused here, history might have doubted what station to assign him: whether at the head of her citizens or her soldiers,—her heroes or her patriots. But the last glorious act crowns his career, and banishes all hesitation. Who, like Washington, after having emancipated a hemisphere, resigned its crown, and preferred the retirement of domestic life to the adoration of a land he might be almost said to have created?

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"How shall we rank thee upon glory's page,
Thou more than soldier, and just less than sage?
All thou hast been, reflects less fame on thee,
Far less, than all thou hast forborne to be!"

QUESTIONS.—1. What does the speaker say of the birth-place of Washington? 2. What does Nature really appear to have sought in the production of Washington? 3. How does the speaker represent him as a conqueror? 4. As a revolutionist? 5. What is it that crowns his career?

LESSON CLXVIII.

WORDS FOR SPELLING AND DEFINING.

SACK′ CLOTH, coarse cloth, worn in mourning or distress.
WONT, accustomed.
YEARN′ ING, longing.
CA RESS′, treat with fondness.
TRESS′ ES, locks of hair.
STRICK′ EN, smitten; afflicted.
CON VUL′ SIVE LY, with agitation.

DAVID'S LAMENT FOR HIS SON ABSALOM.

N. P. WILLIS.

1. The king stood still
Till the last echo died; then, throwing off
The sackcloth from his brow, and laying back
The pall from the still features of his child,
He bowed his head upon him, and broke forth
In the resistless eloquence of woe:

2. (*pl.*) "Alas! my noble boy! that thou shouldst die!
Thou, who wert made so beautifully fair!
That death should settle in thy glorious eye,
And leave his stillness in this clustering hair!
How could he mark thee for the silent tomb,
My proud boy, Absalom!

3. "Cold is thy brow, my son! and I am chill,
As to my bosom I have tried to press thee!
How was I wont to feel my pulses thrill,
Like a rich harp-string, yearning to caress thee,
And hear thy sweet '*my father!*' from those dumb
And cold lips, Absalom!

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4. "But death is on thee; I shall hear the gush
Of music, and the voices of the young;
And life will pass me in the mantling blush,
And the dark tresses to the soft winds flung;—
But thou no more, with thy sweet voice, shalt come
To meet me, Absalom!

5. "And oh! when I am stricken, and my heart,
Like a bruised reed, is waiting to be broken,
How will its love for thee, as I depart,
Yearn for thine ear to drink its last deep token!
It were so sweet, amid death's gathering gloom,
To see thee, Absalom!

6. "And now, farewell! 'Tis hard to give thee up,
With death so like a gentle slumber on thee!—
And thy dark sin!—oh! I could drink the cup,
If from this woe its bitterness had won thee.
May God have called thee, like a wanderer, home,
My lost boy, Absalom!"

7. He covered up his face, and bowed himself
A moment on his child; then, giving him
A look of melting tenderness, he clasped
His hands convulsively, as if in prayer;
And, as if strength were given him of God,
He rose up calmly, and composed the pall
Firmly and decently,—and left him there,
As if his rest had been a breathing sleep.

LESSON CLXIX.

MISCELLANEOUS PARAGRAPHS.

Learning.

1. How empty learning, and how vain is art,
But as it mends the life and guides the heart!

YOUNG.

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Fame.

2. The evil that men do, lives after them;
The good is oft interred with their bones.

SHAKSPEARE.

Merit.

3. Be thou the first true merit to befriend;
His praise is lost, who waits till all commend.

POPE.

Forgiveness.

4. 'Tis easier for the generous to forgive,
Than for offense to ask it.

THOMPSON.

5. How little do they see what *is*, who frame
Their hasty judgment upon that which *seems*.

SOUTHEY.

Conscience.

6. The sweetest cordial we receive, at last,
Is conscience of our virtuous actions past.

GOFFE.

Envy.

7. Base envy withers at another's joy,
And hates that excellence it can not reach.

THOMSON.

Experience.

8. Experience joined with common sense,
To mortals is a providence.

GREEN.

Cowards.

9 Cowards die many times before their deaths;
The valiant never taste of death but once.

SHAKSPEARE.

Idleness.

10. I would not waste my spring of Youth
In idle dalliance: I would plant rich seeds,
To blossom in my manhood, and bear fruit,
When I am old.

HILLHOUSE.

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Gratitude.

11. He that hath nature in him, must be grateful;
'Tis the Creator's primary great law
That links the chain of beings to each other.

MADDEN.

Ingratitude.

12. If there be a crime
Of deeper dye than all the guilty train
Of human vices, 'tis ingratitude.

BROOKE.

Words.

13. Words are things; and a small drop of ink,
Falling like a dew upon a thought, produces
That which makes thousands, perhaps, millions, think

BYRON.

Influence.

14. A pebble in the streamlet scant,
Has turned the course of many a river;
A dew-drop on the tender plant,
Has warped the giant oak forever.

Fidelity.

15. His words are bonds, his oaths are oracles;
His love sincere, his thoughts immaculate;
His tears pure messengers sent from his heart:
His heart as far from fraud, as heaven from earth.

SHAKSPEARE.

Goodenss.

16. The words which thou hast uttered,
Are of thy soul a part,
And the good seed thou hast scattered,
Is springing from the heart.

WHITTIER.

Flattery.

17. For praise too dearly loved, or warmly sought.
Enfeebles all internal strength of thought;
And the weak soul within itself unblest,
Leans for all pleasure on another's breast.

GOLDSMITH.

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Happiness.

18. Beware what earth calls happiness; beware
All joys, but joys that never can expire;
Who builds on less than an immortal base,
Fond as he seems, condemns his joys to death.

YOUNG.

Opportunity.

19. There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune;
Omitted, all the voyage of their life
Is bound in shallows, and in miseries.

SHAKSPEARE.

Occasion.

20. Miss not the occasion; by the forelock take
That subtle Power, the never-halting Time,
Lest a mere moment's putting-off should make
Mischance almost as heavy as a crime.

WORDSWORTH.

Guilt.

21. What a state is guilt,
When every thing alarms it! Like a sentinel,
Who sleeps upon his watch, it wakes in dread,
E'en at a breath of wind.

HAVARD.

The Passions.

22. O, how the passions, insolent and strong,
Bear our weak minds their rapid course along;
Make us the madness of their will obey,
Then die, and leave us to our griefs a prey.

CRABBE.

Duty.

23. Rugged strength and radiant beauty,—
These were one in nature's plan;
Humble toil and heavenward duty,—
These will form the perfect man.

MRS. HALE.

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EQUALITY.

24. Consider man, weigh well thy frame,
The king, the beggar are the same;
Dust formed us all. Each breathes his day,
Then sinks into his native clay.

GAY.

COMPLAINT.

25. To tell thy mis'ries will no comfort breed;
Men help thee most who think thou hast no need;
But, if the world once thy misfortunes know,
Thou soon shalt lose a friend and find a foe.

RANDOLPH.

FALSEHOOD.

26. Let falsehood be a stranger to thy lips;
Shame on the policy that first began
To tamper with the heart to hide its thoughts!
And doubly shame on that inglorious tongue,
That sold its honesty and told a lie.

HAVARD.

COURTESY.

27. Would you both please and be instructed too,
Watch well the rage of shining, to subdue;
Hear every man upon his favorite theme,
And ever be more knowing than you seem;
The lowest genius will afford some light,
Or give a hint that had escaped your sight.

STILLINGFLEET.

LESSON CLXX.

WORDS FOR SPELLING AND DEFINING.

AR' BI TRA RY, tyrannical.	VOL UN TEERS', offers voluntarily.
BRAV' ING, setting at defiance.	VAS' SAL AGE, servitude; slavery.
RE SIGN' ED, gave up.	SEP' UL CHERS, tombs.
PAS' SIVE, unresisting.	DIS PENS' ED, assigned.

1. CTES' I PHON, (*Tes' i phon,*) the Athenian who brought forward the proposition in relation to the crown of gold, which the Athenians decreed to Demosthenes for his public services.

2. MAR' A THON, (see note, p. 351).

3. PLA TÆ' A, a town in Bœotia, in Ancient Greece, celebrated for the battle in which the Persians, under Mardonius, were defeated by the Greeks, B. C. 479.

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4. Sal′ a mis, a celebrated island of Greece, off the coast of Attica, near which the Persians were completely defeated in a sea-fight, 480 B. C.

5. Ar te mi′ si um, a promontory on the north-west side of Eubœa. Off this coast the Greeks obtained their first victory over the fleet of Xerxes, king of Persia.

6. Æs′ chi nes, a distinguished Athenian orator, who accused Ctesiphon, and brought him to trial, for his proposition respecting the crown of gold decreed to Demosthenes. He was born 397 B. C.

ATHENIAN PATRIOTISM.

DEMOSTHENES.

1. The Athenians never were known to live contented in a slavish, though secure obedience to unjust and arbitrary power. No: our whole history is a series of gallant contests for preëminence: the whole period of our national existence has been spent in braving dangers, for the sake of glory and renown.

2. And so highly do you esteem such conduct, as characteristic of the Athenian spirit, that those of your ancestors who were most eminent for it, are ever the most favorite objects of your praise. And with reason; for who can reflect, without astonishment, on the magnanimity of those men who resigned their lands, gave up their city, and embarked in their ships, rather than live at the bidding of a stranger?

3. The Athenians of that day looked out for no speaker, no general, to procure them a state of easy slavery. They had the spirit to reject even life, unless they were allowed to enjoy that life in freedom. For it was a principle fixed deeply in every breast, that man was not born to his parents only, but to his country.

4. And mark the distinction. He who regards himself as born only to his parents, waits in passive submission for the hour of his natural dissolution. He who considers that he is the child of his country, also, volunteers to meet death rather than behold that country reduced to vassalage; and thinks those insults and disgraces which he must endure, in a state enslaved, much more terrible than death.

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5. Should I attempt to assert that it was I who inspired you with sentiments worthy of your ancestors, I should meet the just resentment of every hearer. No: it is my point to show that such sentiments are properly your own; that they were the sentiments of your country long before my day. I claim but my share of merit in having acted on such principles, in every part of my administration.

6. He, then, who condemns every part of my administration,—he who directs you to treat me with severity, as one who has involved the State in terrors and dangers,—while he labors to deprive me of present honor, robs you of the applause of all posterity. For, if you now pronounce, that, as my public conduct has not been right, [1]Ctesiphon must stand condemned, it must be thought that you yourselves have acted wrong, not that you owe your present state to the caprice of fortune.

7. But it can not be! No: my countrymen, it can not be that you have acted wrong in encountering danger bravely for the liberty and safety of all Greece. No! I affirm it by the spirits of our sires, who rushed upon destruction at [2]Marathon!—by those who stood arrayed at [3]Platsea!—by those who fought the sea-fight at [4]Salamis!—by the men of [5]Artemisium!—by the others, so many and so brave, who now rest in our public sepulchers!—all of whom their country judged worthy of the same honor; all, I say, [6]Æschines; not those only who prevailed, not those only who were victorious. And with reason. What was the part of gallant men, they all performed. Their success was such as the Supreme Ruler of the world dispensed to each.

QUESTIONS.—1. How are the Athenians described in the first four paragraphs? 2. What is said of him who is born only to his parents? 3. Of him who considers himself as the child of his country? 4. What merit does Demosthenes claim in the 5th paragraph? 5. What does the orator say of the man who condemns every part of his administration? 6. What is said of the position of Ctesiphon? 7. What does he affirm in the 7th paragraph? 8. By what does he make the affirmation?

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LESSON CLXXI

WORDS FOR SPELLING AND DEFINING.

CHO′ RAL, belonging to a choir.
SYM′ PHO NIES, harmonies of sound.
EX TOL′, elevate in praise.
PRIME, first part of the day.
CIR′ CLET, little circle, or orb.
O′ RI ENT, rising.
MYS′ TIC, mysterious; intricate.
QUA TER′ NI ON, in fourfold union.
MUL′ TI FORM, having many forms.
BOUN′ TE OUS, liberal; kind.

MORNING HYMN.

MILTON.

1. These are thy glorious works, Parent of good,
Almighty! Thine this universal frame,
Thus wondrous fair! Thyself how wondrous, then!
Unspeakable! who sitt'st above these heavens,
To us invisible, or dimly seen
In these Thy lower works; yet *these* declare
Thy goodness beyond thought, and power divine.
Speak ye, who best can tell, ye sons of light,
Angels! for ye behold him, and with songs
And choral symphonies, day without night,
Circle his throne rejoicing. Ye in heaven,
On earth, join, all ye creatures, to extol,
Him first, Him last, Him midst, and without end!

2. Fairest of stars, last in the train of night,
If better thou belong not to the dawn,
Sure pledge of day, that crown'st the smiling morn
With thy bright circlet, praise Him in thy sphere,
While day arises, that sweet hour of prime.
Thou Sun, of this great world both eye and soul,
Acknowledge Him thy greater; sound His praise
In thy eternal course, both when thou climb'st,
And when high noon hast gained, and when thou fall'st
Moon, that now meets the orient sun, now fliest
With the fixed stars, fixed in their orb that flies;
And ye five other wandering fires, that move
In mystic dance, not without song; resound
His praise, who out of darkness called up light.

3. Air, and ye elements, the eldest birth
Of nature's womb, that in quaternion run,
Perpetual circle, multiform, and mix,

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And nourish all things; let your ceaseless change
Vary to our great Maker still new praise.
Ye mists and exhalations, that now rise
From hill or streaming lake, dusky or gray,
Till the sun paint your fleecy skirts with gold,
In honor to the world's great Author rise,
Whether to deck with clouds the uncolored sky,
Or wet the thirsty earth with falling showers;
Rising or falling, still advance His praise.

4. His praise, ye winds, that from four quarters blow,
Breathe soft or loud; and wave your tops, ye pines,
With every plant, in sign of worship wave.
Fountains, and ye that warble, as ye flow,
Melodious murmurs, warbling tune His praise.
Join voices, all ye living souls! ye birds
That, singing, up to heaven's gate ascend,
Bear on your wings and in your notes His praise.

5. Ye that in waters glide, and ye that walk
The earth, and stately tread, or lowly creep,
Witness, if I be silent, morn or even,
To hill or valley, fountain or fresh shade,
Made vocal by my song, and taught His praise.
Hail, universal Lord! be bounteous still
To give us only good: and, if the night
Have gathered aught of evil, or concealed,
Disperse it, as now light dispels the dark!

QUESTIONS.—1. What address to the Almighty forms the opening of this piece? 2. What beings are called upon to join in extolling Him? 3. What is here meant by "Fairest of Stars"? *Ans.* Venus: the most brilliant of all the planets. 4. What is alluded to in the words,—"Last in the train of night, if better thou belong not to the dawn"? *Ans.* The allusion is to the alternate appearance of Venus in the morning and evening, whence she has been called *the morning* and *the evening star.* 5. What are the "five other wandering fires" referred to? *Ans.* Mercury, the Earth, Mars, Jupiter, and Saturn; which, with those previously mentioned, were all that had been discovered in Milton's time.

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LESSON CLXXII.

WORDS FOR SPELLING AND DEFINING.

PA′ THOS, passion.
VIE, compare; compete with.
NAR′ RA TIVE, story; history.
DIC′ TA TED, suggested.
MY THOL′ O GY, system of fables respecting heathen deities.
MA TE′ RI AL ISM, opinion that the soul is the result of the organization of matter.
IL LUS′ TRA TED, made apparent.
I DOL′ A TRY, worship of idols
TRANS FORM A′ TION, change.
DIS SEM I NA′ TION, a diffusing.
SU PER NAT′ U RAL, above nature.

1. HO′ MER, a celebrated Greek poet, who flourished about 900 before Christ. His most celebrated work is called the Iliad.

2. JU′ NO, a celebrated goddess, who is represented as the wife of Jupiter.

3. DI A′ NA, the goddess of hunting. She is represented as a strong active maiden: bearing on her shoulders a quiver, and in her hand a bow or hunting spear.

4. LON GI′ NUS, a celebrated Greek critic, who flourished in the middle of the 3d century, and was beheaded by the emperor Aurelian, A. D. 273.

THE BIBLE AND THE ILIAD.

FRANCIS WAYLAND.

1. But considered simply as an intellectual production, who will compare the poems of [1]Homer with the Holy Scriptures of the Old and New Testament? Where, in the Iliad, shall we find simplicity and pathos which shall vie with the narrative of Moses, or maxims of conduct to equal in wisdom the Proverbs of Solomon, or sublimity which does not fade away before the conceptions of Job, or David, of Isaiah, or St. John?

2. But I can not pursue this comparison. I feel that it is doing wrong to the mind that dictated the Iliad, and to those other mighty intellects, on whom the light of the holy oracles never shined. Who that has read his poem, has not observed how he strove in vain to give dignity to the mythology of his time? Who has not seen how the religion of his country, unable to support the flight of his imagination, sunk powerless beneath him? It is the

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unseen world, where the master spirits of our race breathe freely, and are at home; and it is mournful to behold the intellect of Homer, striving to free itself from the conceptions of materialism, and then sinking down in hopeless despair, to weave idle tales about Jupiter and [2]Juno, Apollo and [3]Diana.

3. But the difficulties, under which he labored, are abundantly illustrated by the fact, that the light which he poured upon the human intellect, taught other ages how unworthy was the religion of his day, of the man who was compelled to use it. "It seems to me," says [4]Longinus, "that Homer, when he describes dissensions, jealousies, tears, imprisonments, and other afflictions to his deities, hath, as much as was in his power, made the men of the Iliad gods, and the gods men. To men, when afflicted, death is the termination of evils; but he hath made not only the nature, but the miseries, of the gods eternal."

4. If, then, so great results have flowed from this one effort of a single mind, what may we not expect from the combined efforts of several, at least, his equals in power over the human heart? If that one genius, though groping in the thick darkness of absurd idolatry, wrought so glorious a transformation in the character of his countrymen, what may we not look for, from the dissemination of those writings, on whose authors was poured the full splendor of eternal truth? If unassisted human nature, spell-bound by a childish mythology, have done so much, what may we not hope for, from the supernatural efforts of pre-eminent genius, which spake as it was moved by the Holy Ghost?

QUESTIONS.—1. With what inquiry does this piece begin? 2. What is the next inquiry? 3. To what did Homer strive in vain to give dignity? 4. What is it mournful to behold? 5. How are the difficulties under which he labored illustrated? 6. What quotation from Longinus?

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LESSON CLXXIII.

WORDS FOR SPELLING AND DEFINING.

DAR′ ING, boldness; courage.
RECK′ ED, heeded; regarded.
A VAILS′, profits.
IN VOL′ UN TA RY, spontaneous.
IN′ CI DENT, event.
TRANS PAR′ ENT, clear; pellucid.
EC′ STA SY, excess of joy.
UN DU LA′ TIONS, wavings.
IN DI CA′ TIONS, signs.
PREC′ I PICE, steep descent.
MAR′ SHAL ING, arranging.
CON VULS′ IVE LY, with violent agitation.
A BAT′ ING, diminishing.
DE LIR′ I OUS LY, wildly.
IR RES O LU′ TION, indecision.
DI SHEV′ EL ED, hanging loosely.
POR TRAY′ ED, described.

1. PE′ RI, among the Persians, was an elf or fairy, fancied to be a descendant of fallen angels, and awaiting only the termination of the penance enjoined, to return to the bliss of Paradise.

THE THUNDER STORM.

GEORGE D. PRENTICE.

1. I never was a man of feeble courage. There are few scenes of either human or elemental strife, upon which I have not looked with a brow of daring. I have stood in the front of the battle when the swords were gleaming and circling around me like fiery serpents in the air. I have seen these things with a swelling soul, that knew not, that recked no danger.

2. But there is something in the thunder's voice, that makes me tremble like a child. I have tried to overcome this unmanly weakness. I have called pride to my aid; I have sought for moral courage in the lessons of philosophy, but it avails me nothing. At the first low moaning of the distant cloud, my heart shrinks and dies within me.

3. My involuntary dread of thunder had its origin in an incident that occurred when I was a boy of ten years. I had a little cousin, a girl of the same age as myself, who had been the constant companion of my youth. Strange, that, after the lapse of many years, that occurrence should be so familiar to me! I can see the bright young creature, her eyes flashing like a beautiful gem, her free locks streaming as in joy upon the rising gale, and her cheeks glowing, like a ruby, through a wreath of transparent snow.

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4. Her voice had the melody and joyousness of a bird's, and when she bounded over the wooded hill, or fresh green valley, shouting a glad answer to every voice of nature, and clapping her little hands in the ecstasy of young existence, she looked as if breaking away, like a free nightingale, from the earth, and going off where all things are beautiful like her.

5. It was a morning in the middle of August. The little girl had been passing some days at my father's house, and she was now to return home. Her path lay across the fields, and gladly I became the companion of her walk. I never knew a summer morning more beautiful and still. Only one little cloud was visible, and that seemed as pure, and white, and peaceful, as if it had been the incense-smoke of some burning censer of the skies.

6. The leaves hung silent in the woods, the waters in the bay had forgotten their undulations, the flowers were bending their heads, as if dreaming of the rainbow and dew, and the whole atmosphere was of such a soft and luxurious sweetness, that it seemed a cloud of roses scattered down by the hands of a [1]Peri, from the afar-off garden of Paradise. The green earth and the blue sea lay around, in their boundlessness, and the peaceful sky bent over and blessed them.

7. The little creature at my side was in a delirium of happiness, and her clear, sweet voice came ringing upon the air as often as she heard the tones of a favorite bird, or found some strange and lovely flower in her frolic wanderings. The unbroken and almost supernatural stillness of the day continued until near noon. Then, for the first time, the indications of an approaching tempest were manifest.

8. On the summit of a mountain, at the distance of about a mile, the folds of a dark cloud became suddenly visible, and, at the same instant, a hollow roar came down upon the winds, as if it had been the sound of waves in a rocky cavern. The cloud rolled out like a banner unfolded upon the air, but still the atmosphere was as calm, and the leaves as motionless, as before; and there was not even a quiver among the sleeping waters to tell of the coming hurricane.

9. To escape the tempest was impossible. As the only resort, we fled to an oak that stood at the foot of a tall and ragged precipice. Here we stood, and gazed almost breathlessly upon the clouds, marshaling themselves like bloody giants in the sky. The thunder was not frequent, but every burst was so fearful, that the young creature who stood by me, shut her eyes convulsively, and clung with desperate strength to my arm, and shrieked as if her heart would break.

10. A few minutes, and the storm was upon us. During the hight of its fury, the little girl lifted her finger toward the precipice that towered over us. And the next moment the clouds opened, the rocks tottered to their foundations, a roar like the groan of the universe filled the air, and I felt myself blinded, and thrown I know not whither. How long I remained insensible, I can not tell; but when consciousness returned, the violence of the tempest was abating, (>) the roar of the winds was dying in the tree-tops, and the deep tones of thunder-clouds came in fainting murmurs from the eastern hills.

11. I rose, and looked tremblingly and almost deliriously around. She was there, the dear idol of my infant love, stretched out upon the green earth. After a moment of irresolution, I went up and looked upon her. The handkerchief upon her neck was slightly rent, and a single dark spot upon her bosom told where the pathway of death had been. At first, I clasped her to my breast with a cry of agony, and then laid her down, and gazed upon her face almost with feelings of calmness.

12. Her bright, disheveled hair clustered sweetly around her brow; the look of terror had faded from her lips, and infant smiles were pictured there; the rose tinge upon her cheeks was lovely as in life; and, as I pressed them to my own, the fountains of tears were opened, and I wept as if my heart were waters. I have but a dim recollection of what followed. I only know, that I remained weeping and motionless till the coming twilight, and I was taken tenderly by the hand, and led away where I saw the countenances of parents and sister.

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13. Many years have gone by on the wings of light and shadow, but the scenes I have portrayed still come over me, at times, with terrible distinctness. The oak yet stands at the base of the precipice, but its limbs are black and dead, and the hollow trunk looking upward to the sky, as if "calling to the clouds for drink," is an emblem of rapid and noiseless decay.

14. A year ago, I visited the spot, and the thought of bygone years came mournfully back to me. I thought of the little innocent being who fell by my side, like some beautiful tree of Spring, rent up by the whirlwind in the midst of blossoming. But I remembered,—and O, there was joy in the memory!—that she had gone where no lightnings slumber in the folds of the rainbow-cloud, and where the sunlit waters are broken only by the storm-breath of Omnipotence.

QUESTIONS.—1. What does the author of this piece say of his courage? 2. What would cause him to tremble? 3. From what did his dread of thunder originate? 4. Can you relate the principal incidents that occurred?

LESSON CLXXIV.

WORDS FOR SPELLING AND DEFINING.

AS CEND' AN CY, control.
PRO PENS' I TIES, tendencies.
MYS' TER IES, wonders.
SA LU' BRI OUS, healthful.
DO' CILE, tractable.
DO MAIN', dominion; empire.
PA' GEANT, show; spectacle.
PRI' MAL, first; primeval.
CON VUL'SIONS, violent agitations.
THROES, pangs; agonies.
TER RA' QUE OUS, consisting of land and water.
STRA' TA, beds; layers.
MI' CRO SCOPE, optical instrument to magnify objects.
DIS PORT' ING, playing.
TRANS FORM' ED, changed.
STU PEND' OUS, amazing.
RET' I NUE, train; attendants.
IL LIM' IT A BLE, boundless.

HUMAN KNOWLEDGE.

EDWARD EVERETT.

1. What is human knowledge? It is the cultivation and improvement of the spiritual principle in man. We are composed of two elements; the one, a little dust, caught up

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from the earth, to which we shall soon return; the other, a spark of that Divine Intelligence, in which and through which we bear the image of the great Creator. By knowledge, the wings of the intellect are spread: by ignorance, they are closed and palsied, and the physical passions are left to gain the ascendancy.

2. Knowledge opens all the senses to the wonders of creation: ignorance seals them up, and leaves the animal propensities unbalanced by reflection, enthusiasm, and taste. To the ignorant man, the glorious pomp of day, the shining mysteries of night, the majestic ocean, the rushing storm, the plenty-bearing river, the salubrious breeze, the fertile field, the docile animal tribes, the broad, the various, the unexhausted, domain of Nature, are a mere outward pageant, poorly understood in their character and harmony, and prized only so far as they minister to the supply of sensual wants.

3. How different the scene, to the man whose mind is stored with knowledge! For him, the mystery is unfolded, the vail is lifted up, as, one after another, he turns the leaves of that great volume of creation, which is filled, in every page, with the characters of wisdom, power, and love,—with lessons of truth the most exalted,—with images of unspeakable loveliness and wonder,—arguments of Providence,—food for meditation,—themes of praise.

4. One noble science sends him to the barren hills, and teaches him to survey their broken precipices. Where ignorance beheld nothing but a rough inorganic mass, instruction discerns the intelligible record of the primal convulsions of the world; the secrets of ages before man was; the landmarks of the elemental struggles and throes of what is now the terraqueous globe. Buried monsters, of which the races are now extinct, are dragged out of deep strata, dug out of eternal rocks, and brought almost to life, to bear witness to the power that created them.

5. Before the admiring student of Nature has realized all the wonders of the elder world, thus, as it were, created again by science, another delightful Instructress, with her micro-

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scope in her hand, bids him sit down, and learn, at last, to know the universe, in which he lives; and contemplate the limbs, the motions, the circulations, of races of animals, disporting in *their* tempestuous ocean,—a drop of water.

6. Then, while his whole soul is penetrated with admiration of the power which has filled with life, and motion, and sense, these all but non-existent atoms,—O, then, let the divinest of the Muses, let Astronomy approach, and take him by the hand; let her

> "Come, but keep her wonted state,
> With even step and musing gait,
> And looks commercing with the skies,
> Her rapt soul sitting in her eyes;"

let her lead him to the mount of observation; let her turn her heaven-piercing tube to the sparkling vault: through that, let him observe the serene star of evening, and see it transformed into a cloud-encompassed orb, a world of rugged mountains and stormy deeps; or behold the pale beams of Saturn, lost to the untaught observer amidst myriads of brighter stars, and see them expand into the broad disk of a noble planet, the seven attendant worlds, the wondrous rings, a mighty system in itself, borne at the rate of twenty-two thousand miles an hour, on its broad pathway through the heavens; and then let him reflect, that our great solar system, of which Saturn and his stupendous retinue is but a small part, fills, itself, in the general structure of the universe, but the space of one fixed star; and that the Power, which filled the drop of water with millions of living beings, is present and active, throughout this illimitable creation! Yes, yes,

> "The undevout astronomer *is* mad!"

QUESTIONS.—1. How is human knowledge defined? 2. Of what are we composed? 3. What is said of knowledge and ignorance? 4. How are the scenes of Nature viewed by the ignorant man? 5. How, by the man of knowledge? 6. How is the science of geology viewed by each? 7. What may be learned by the use of the microscope? 8. What, by the use of the telescope?

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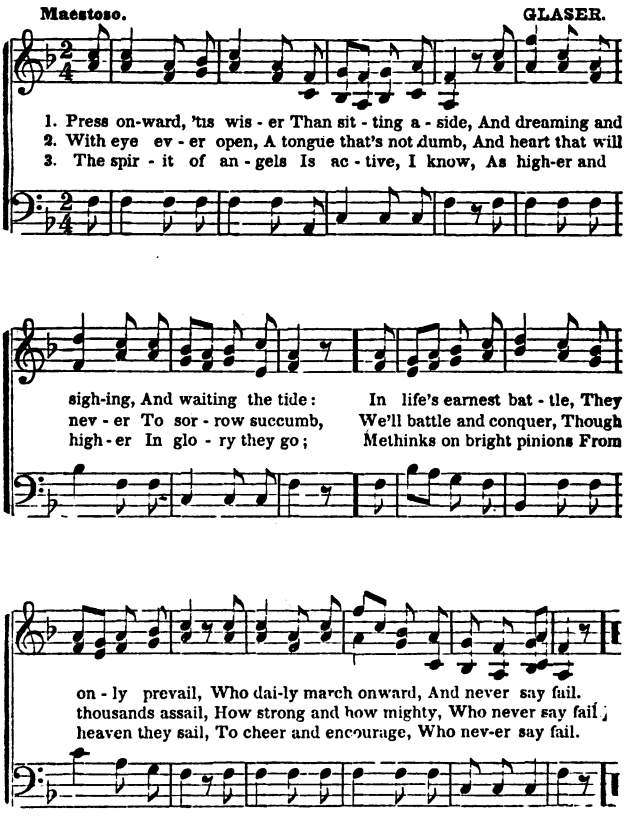
NEVER SAY FAIL.


Maestoso.
GLASER.
1. Press on-ward, 'tis wis - er Than sit - ting a - side, And dreaming and
2. With eye ev - er open, A tongue that's not dumb, And heart that will
3. The spir - it of an - gels Is ac - tive, I know, As high-er and
sigh-ing, And waiting the tide:
nev - er To sor - row succumb,
high - er In glo - ry they go;
In life's earnest bat - tle, They
We'll battle and conquer, Though
Methinks on bright pinions From
on - ly prevail, Who dai-ly march onward, And never say fail.
thousands assail, How strong and how mighty, Who never say fail,
heaven they sail, To cheer and encourage, Who nev-er say fail.

4.

Then onward, keep pushing,
And press on your way,
Unheeding the envious
Who would you betray;
All obstacles vanish,
All enemies quail,
In fear of their wisdom,
Who never say fail.

5.

In life's rosy morning,
In manhood's firm pride
Let this be the motto,
Our footsteps to guide
In storm and in sunshine,
Whatever assail,
We'll onward and conquer,
And never say fail.

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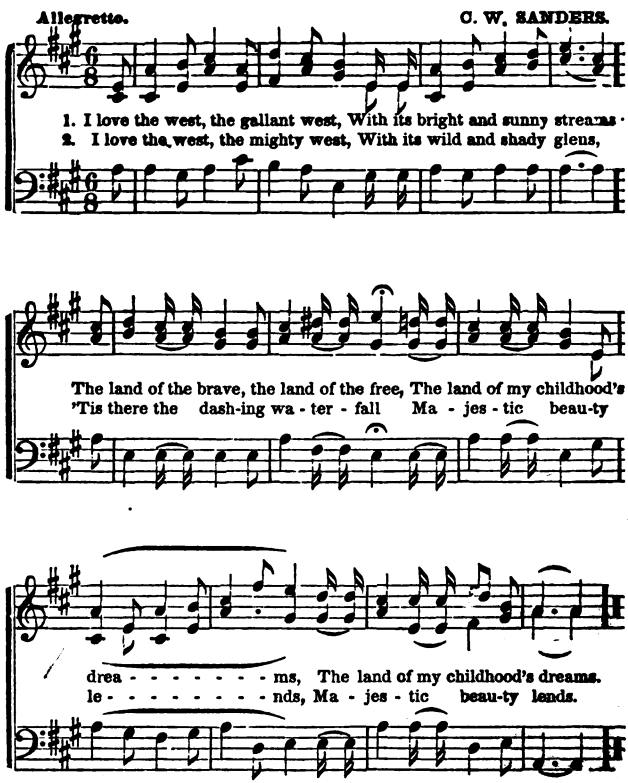
I LOVE THE WEST.


Allegretto.
C. W. SANDERS.
1. I love the west, the gallant west, With its bright and sunny streams
2. I love the west, the mighty west, With its wild and shady glens,
The land of the brave, the land of the free, The land of my childhood's
'Tis there the dash-ing wa - ter - fall Ma - jes - tic beau-ty
drea - - - - - - - - ms, The land of my childhood's dreams.
le - - - - - - - - - nds, Ma - jes - tic beau-ty lends.

3.
I love the west, the glorious west,
With its rivers old and grand,—
Its silvery lakes which proudly bear
The freight of many a land.

4.
I love the west, the beauteous west,
With its prairies broad and free;
The heart with purest rapture swells,
As we gaze on the flowery lea.

5.
I love the west, the sunny west,
With its green hills, and its flowers
Its verdant plains, and smiling groves
Where the wild vine weaves its bow[ers

6.
I love the west, the far off west;
For my home and heart are there;
May Heaven's blessings on it rest,
Is my humble, ardent prayer.

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